DECEMBER 10-16, 2015 | VOLUME 34 | NUMBER 47

SF WEEKLY

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Faerie Realm

Radical Faeries have started a queer intentional community in Mendocino County. Will it have staying power?

By Peter Lawrence Kane
Photographs by Kegan Marling

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GANG EXPULSION

It didn't take much for the city to declare Mario Woods a gang member for life.

By Chris Roberts

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THAT KIND OF TOWN

There aren't enough black people left in San Francisco for Mario Woods's death to cause a Ferguson moment.

By Julia Carrie Wong

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BACK 2 FRONT

Judith Hill's journey from backup singer to Prince-approved headliner.

By Jessie Schiewe

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On the Cover:
Groundswell visitor Ross Fur Trap parading across the footbridge. Photograph by Kegan Marling.

"The police aren't the judge and jury of our 'justice' system."
WHY_ARE_THE_COPS_SO_WEAK_AND_SCARED?

NOTES ON A SHOOTING

Badges of guilt: I'd like to see the same video San Francisco Police Chief Greg Suhr saw when he determined the policemen fired in defense of themselves ("Outraged Community Calls for SFPD Chief's Resignation Over Killing of Mario Woods," Julia Carrie Wong, The Snitch, 12/5/15). In the clips I watched, it clearly shows a half-dozen policemen shooting several rounds into a small man up against a wall. He apparently had a kitchen knife, but that was so small it was barely visible on film. Until I see something that shows otherwise, these cops acted like vicious thugs and should be immediately prosecuted for first-degree murder. ***pbo31***

No justice, no respect: Only a troll would bring up the point that if Mario had dropped the weapon he would be alive ("Would Mario Woods Still be Alive if the SFPD Had Tasers?," Adam Brinklow, The Snitch, 12/4/15). I know it feels good for you racist, hateful people to make this point, but it's ultimately irrelevant. Police don't have the right to kill people just because those people don't comply with orders. The police aren't the judge and jury of our "justice" system. They don't deserve our respect, and they don't deserve their inflated salaries. ***Why_are_the_cops_so_weak_and_scared?***

(Not) a black and white issue: I struggle to see how this man was unjustly "demonized." Woods was a career bad guy ("Mario Woods, Gang Member Slain by SFPD, Remembered as 'Total Sweetheart,'" Julia Carrie Wong and Chris Roberts, The Snitch, 12/3/15). His mother said in a recent interview that he struggled to turn his life around — that means he was most likely on the wrong side of the law for a while, not to mention a man fitting his description was pegged as a suspect in an incident where someone was stabbed, and Woods still had the knife on him. I don't think "unjustly demonized" works in this case, and I look at situations like these on a case-by-case basis, not just paint all police brutality cases with one broad black or white brush. ***Nicholas Clark***

Photo of the week from **SFWEEKLY SLIDESHOW**:

Christopher Victorio

The Weekend at Oracle Arena

BODY OF EVIDENCE

Maybe see no evil: That's what I want from my police — muscle memory, not rational thinking, just instincts and reactions ("SF Cops Complain That the City's Body Camera Policy Treats Them Like Criminals," Adam Brinklow, The Snitch, 12/3/15). Why not try the cameras for just one (1) week, i.e., 7 days, and see if there are any incidents that require their evidence. If not, then the cops don't need them. Only criminals want to remain unaccountable. ***philosopher3000***

PUBIC ENEMY

Apologies to Carol Doda: How dare you suggest that Gypsy Taub ("Nothing to Hide," Jeremy Lybarger, 12/3/15) carries "the torch of weirdness" passed on from Carol Doda! Carol Doda grew up in San Francisco, and from everything I've read and heard, she was a very nice person. Gypsy Taub, who lives in the East Bay, can better be compared to the early California explorers from Spain with their pompous "I know better than you" attitude. She invaded the Eureka Valley neighborhood in San Francisco, disrupted its economy, criticized its elected leaders, and told everyone in that neighborhood she knew what was best for them. *SF Weekly*, you owe Carol Doda and all of San Francisco an apology! ***Kale***

Take a picture, it'll last longer: Nudism most certainly is about seeing and being seen, otherwise we would put blinders on everyone at a nudist event. You cannot normalize the human body by covering it up, or not looking at it. The only true means of achieving body acceptance is by spending time nude with other people and looking at normal human bodies. ***Chet***

LETTERS POLICY

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Calling All The Cars

Although the SFPD is the best staffed police force in the Bay Area, the constant clamor for more cops continues.

By Chris Roberts

In terms of sheer police power, San Francisco's police department is the envy of the Bay Area.

There are more than 2,200 sworn officers on the city's books, according to San Francisco Police Department records, of whom 1,380 are assigned to patrol just under 47 square miles of streets.

That dwarfs the police forces in Oakland and San Jose, which boast 735 and 891 officers, respectively. And when compared to San Jose, where 443 patrol officers serve one million people over 180 square miles, San Francisco is crawling with cops. (Oakland police did not respond to an inquiry as to how much of their force is assigned to patrol duties versus support roles – with one of the worst crime rates in the country, they may be too busy).

And yet, this summer, the Board of Supervisors called to beef up the city's patrol-ready force to more than 2,200 officers. This would match the force available as recently as 2009, before a bevy of retirements and budget woes, fueled by the Great Recession, put a dent in the thin blue line.

Supporters of a bigger police force, including Supervisor Scott Wiener, point to the city's daytime population — when tourists and commuters bloat the number of people here to more than one million, according to a city controller's estimate — as proof that there aren't enough cops.

While San Francisco has 239 police officers per 100,000 residents — a better ratio than Seattle, Portland, San Diego, and Austin — that's only about half the force per capita in places like Chicago and Philadelphia.

And as the city's "official" population continues to rise, so should its police force, Wiener says.

Still, more than 700 SFPD cops aren't on the streets — ever. This includes 188 sworn officers in the chief's office and in administration, as well as 152 officers on disability and 27 on suspension, plus the cops working at the city's Police Academy.

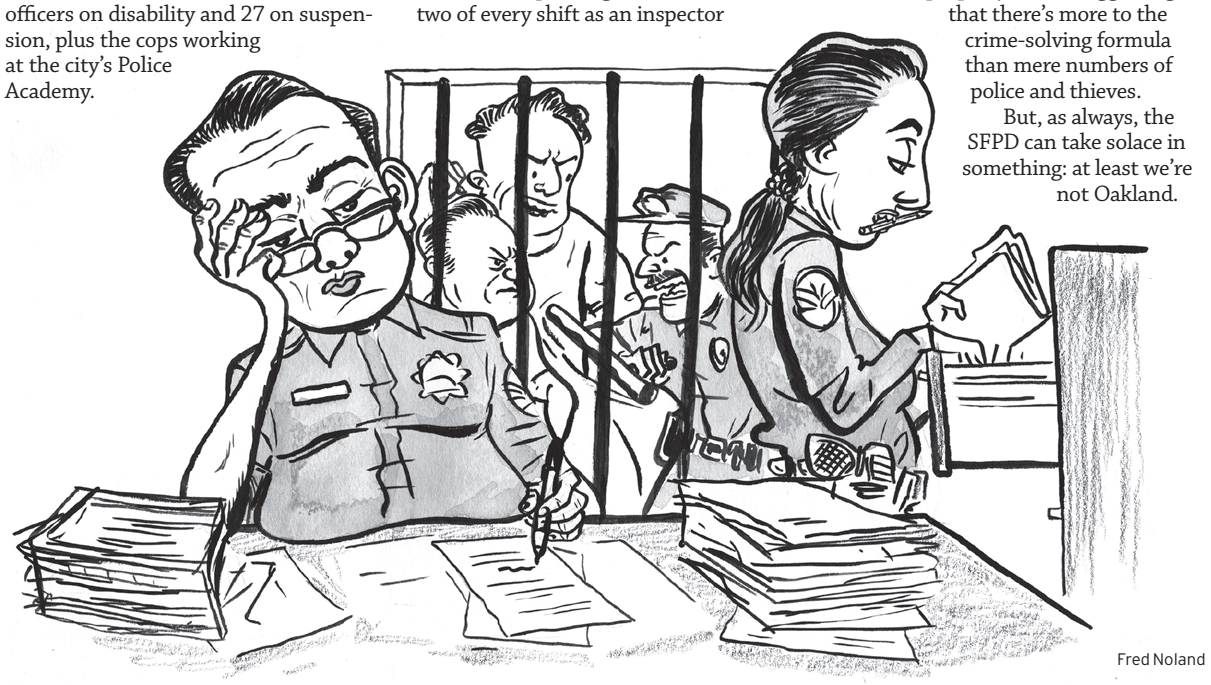
In total, the SFPD appears to have almost as many cops on desk duty as San Jose's patrol force. Observers like Wiener say this isn't a fair comparison, as both Oakland and San Jose are seriously understaffed (and, in the case of San Jose, the support-to-patrol ratio in San Francisco is better).

But it's also true that past efforts to hire more civilians to fill clerical and other support roles have been stymied. Jim Dudley, a retired SFPD deputy chief, remembers spending the first hour or two of every shift as an inspector cueing up reports, clerical duty that a lower-salaried civilian without a badge and gun could do.

But faced with either hiring civilian support or sworn police, "the mayor and the Board wanted to put cops on the street and not hire civilians," he recalled.

Now, with things relatively flush, there's little talk of hiring civilians. There's also scant mention that despite having almost twice as many cops, Chicago has worse rates of violent and property crime, suggesting that there's more to the crime-solving formula than mere numbers of police and thieves.

But, as always, the SFPD can take solace in something: at least we're not Oakland.



Fred Noland

Art Heist

The feds want to know if a private museum on the Embarcadero is a tax shelter for its mega-rich founder.

By Jeremy Lybarger

Pier 24 Photography, one of the world's largest photography museums, is easy to miss. It's housed in a nondescript warehouse beneath the Bay Bridge, with a single discreet nameplate out front and no banners promoting current exhibitions. Many longtime San Franciscans have never heard of the place, which can be visited by appointment only.

That's concerning, says Sen. Orrin Hatch (R-Utah), who, as chairman of the Senate Committee on Finance, has launched a federal inquiry into 11 private art museums, including Pier 24. Hatch wants to know if these museums do enough to benefit the "public interest" and thus deserve their nonprofit status — or if they're tax shelters for their wealthy founders.

Pier 24's founder, Andrew Pilara, is an investment banker who began buying photography 12 years ago. In 2010, he signed a long-term lease on the 28,000-square-foot Embarcadero warehouse where he now displays some of his more than 2,000 prints — a collection that includes high-dollar acquisitions from art stars like Diane Arbus, Garry Winogrand, Lee Friedlander, and Richard Avedon.

In 2010, Pilara told the *San Francisco Chronicle* that he didn't know how much he'd spent on his collection because he doesn't consider it an investment. But according to the most recent available tax filings (from 2013), Pier 24's assets total more than $37 million. As a nonprofit — registered as the Pilara Family Foundation — the museum can deduct from its taxes the full market value of any art it buys, along with the costs of insuring, conserving, and warehousing that art.

In a letter to Pier 24, Hatch gave the museum until Dec. 15 to disclose its operating hours, its policy for loaning art to other museums, and the donors who've provided more than 5 percent of its collection.

The inquiry could prove troublesome for Pier 24 (which didn't return *SF Weekly's* repeated requests for comment). Like the recently opened Broad Museum in L.A. — also under scrutiny — Pier 24 is a public showcase solely for the collection of its connoisseur-founder. (And despite being a nonprofit, in 2013 the museum reported $1.6 million in revenue — tax-free money that could be used to buy more tax-free art.)

Hatch's quest for answers could be difficult. As the *New York Times* notes, "public interest" is hard to quantify, although the IRS considers "access and adequate signage" prerequisites.

Giving private museums tax breaks is so murky an issue that few in the industry will address it. All of the local arts organizations *SF Weekly* contacted either declined to comment or didn't respond. Two law firms specializing in nonprofit tax law also declined to comment.

That murkiness may work to Pier 24's advantage, as may support for the museum from the local art community. Shortly after Pier 24 opened, Sandra Phillips, the San Francisco Museum of Modern Art's photography curator, told the *Chronicle* it was "truly unique."

When it comes to retaining its nonprofit status, Pier 24 better hope the only writing on the wall is its curatorial notes.

Pay to Prey

The sharing economy looks for business in an unlikely place.

In the battle of San Fran- cisco ride-hail companies, Lyft is the scrappy underdog. With its fuzzy pink mustaches and $4 billion valuation, it's the harmless Ewok to Uber's $62.5 billion Death Star.

Star Wars metaphors aside, the fundamentals of both companies are the same: both rely on drivers who are classified as independent contractors. This workforce is therefore denied basic labor rights, including minimum wage, overtime, and workers' compensation insurance. Both companies are also defending themselves in class-action suits brought by drivers seeking those very rights.

So it came as a surprise to the students who run U.C. Berkeley Law School's Wage Claim Clinic when Lyft reached out seeking a "partnership" whereby the group would advertise a Lyft promotion code on their website and receive a $10 kickback for each referral. Other workers' rights-minded student groups, including the East Bay Workers' Rights Clinic, received (and ignored) the same offer.

Charlie Sinks and Adam Koshkin, the law students who run the WCC, say that most of their clients are restaurant workers and in-home care providers — two industries notorious for wage theft — but they also see a fair number of "sharing economy" workers as well. In those cases, their first step is to advise the workers if a class-action suit has already been filed against their company.

A representative of U.C. Berkeley said that Lyft's outreach was not "officially sanctioned by the university" and the company likely consulted publicly available lists of student organizations. Lyft didn't respond to an inquiry, but Sinks and Koshkin offered their own response: "Rather than encouraging our counselors to ride with Lyft, we'd like for you to encourage any of your drivers who feel that they've been misclassified, underpaid, or made to pay for Lyft-related business expenses to come to our clinic where we can help them to file a wage claim with the California Labor Commissioner!"

Lyft's "Partnership Specialist" has not replied.

Julia Carrie Wong

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Gang Expulsion

Mario Woods, the man slain by police last week, was caught up in the city's experiment with gang injunctions. That experiment is over, but the consequences are not.

By Chris Roberts

In the Section 8-subsidized housing on Oakdale Avenue in the heart of Hunters Point, a stone's throw from the Grace Tabernacle Church, there's a wall. On the wall, in green graffiti-style paint, are the words, "HAPPY BIRTHDAY CHEAP CHARLIE." Below, in smaller script, is a single word: "OAKDALE."

There used to be two words: "OAKDALE MOB." This wall is a landmark in what was, in 2006, some of San Francisco's most violent and crime-ridden "gang turf," as San Francisco City Attorney Dennis Herrera declared at the time. ("Cheap Charlie" was, by most tellings, an O.G. from the area from way back, perhaps the 1990s; the word "mob" was painted over sometime after 2006.)

The drug dealing, loitering, and occasional violence that plague every low-income neighborhood in America was so bad here that Herrera chose Oakdale Avenue as the first place to try out an innovation in crime fighting: gang injunctions. The city filed civil suits against young men who police declared to be in gangs.

This was how the city declared war on the "Oakdale Mob."

In court filings, police could not say who was in charge, how the gang operated, or how an individual joined. But after arresting the same couple dozen faces again and again, police believed that the "Oakdale Mob" existed and held it responsible for the crimes in the area including assaults and the occasional shooting.

Over the next five years, almost 30 people, all black men under age 30, were named as members of the Oakdale Mob. More than 100 other young men (by all accounts, all black or Latino) from the Mission District, Visitacion Valley, Bayview, and the Western Addition were similarly named as members of other gangs. Once added to the list, an individual could be penalized for being seen in certain locations declared gang turf or with certain people declared gang members. It was a warning, and a message: We know what you're up to. Stay out, and stay away — or else be a constant target of police.

Mario Woods, the 26-year-old fatally shot by San Francisco police last week after he allegedly stabbed someone, did not grow up near the wall on Oakdale Avenue. His mother's house was on Le Conte Avenue, 20 blocks down the hill near Candlestick Park.

But he knew people from Oakdale. He hung out there — and, once, in 2007, after getting into an argument over a girl, he was shot in the leg there, according to court filings.

That was enough. In 2009, when Woods was in County Jail awaiting trial for attempting to rob a pool hall on Geneva Avenue the year before — the robbery failed; surveillance video caught his would-be victim seizing the gun and chasing Woods out of the pool hall, where a chase from police ended with a car crash, a foot chase, and his arrest — he was served with court papers from the City Attorney's office. His name was added to the injunction, without a hearing and without a chance to appeal.

That meant he was a gang member — officially, and for life. When he was sentenced to prison the following year after more than 900 days in county, his assault charge carried a "gang enhancement." That added time to his prison term, from which he emerged with possible mental health problems, his mother has said.

The city hasn't sought further injunctions, which were opposed by the American Civil Liberties Union and the affected communities, since 2011. But the effects are still being felt.

It's unknown if the police who cornered Woods on Keith Street last week knew who he was or that he was named in the gang injunction. But being there had material impacts on Woods' life. For the people on the list, the injunction — which pops up on any search engine — still serves as a barrier for jobs, housing, and a way out of street life. And it's a life sentence with no chance of parole. The only way off of the list, those named say, is death.

"It's something they put on you as soon as you're 18," Eric Jones says.

Now 28, a married father, and a union painter since 2012, Jones says he was fingered as an Oakdale Mob member after he caught a juvenile charge at 15. Later, in prison after pleading guilty to assault as an adult, he, too, was served with paperwork by a San Francisco police officer.

"They give you a paper to sign, and you don't even know what's on the paper," he says. "Next thing you know, you're on this gang injunction."

The city began cracking down on "criminal street gangs" in the late 1970s in response to the 1977 Golden Dragon Massacre, which left five people dead in a Chinatown restaurant, and after other mob-related crimes in that neighborhood. Responsibilities of the SFPD's new "gang task force" were expanded to include Latino-identified gangs in the 1980s, and then expanded again to include majority African-American outfits.

What defines a "gang member" is outlined in state law — broadly. A gangbanger need only meet two out of 10 criteria, which include admitting to being a gang member to any police officer, school official, or juvenile hall employee; committing activities or crimes deemed to be "gang-related"; being identified as a gang member by a "reliable informant or source"; affiliating with gang members; flashing hand signs; frequenting gang areas; wearing gang clothing; or having gang tattoos. Pick any two, and you are in a gang.

When the injunction was first imposed, police used as evidence video from a documentary called *Hood 2 Hood: The Blockumentary*, in which Curtis Jones, later named as a gang member, told filmmaker Aquis Bryant that, "This the mob, man. This is Oakdale."

Mike Koozmin

Mario Woods's cousin, Jeff Stewart, and mother, Gwendolyn.

Even so, to people from the block, this jacket is a manufactured absurdity. Even authorities question the label.

"Gangs are a result of people living in poverty," says Supervisor Malia Cohen, who represents the Bayview. (When she was growing up in the 1980s and '90s, she says, black "gangs" meant Bloods and Crips, which have largely stayed out of the Bay Area; today, her constituents report groups of African-American men congregating in Mendell Plaza, playing chess or talking, as "gang activity.")

"They fill a void. When your family unit is not intact, this provides commerce, security, and emotional support."

In other words: being from the block — or hanging out on the block — is more than enough. Telling a sheriff's deputy that you would prefer to be housed away from people from other blocks who might want to jump you is enough, too.

There are examples of undeniable criminal gangs in Bayview that have a structure and a defined purpose. In the early 2000s, a five-year long federal investigation that involved wiretaps took down Douglas Stepney, the leader of a gang that called itself Big Block.

But in the case of members of the Oakdale Mob, all it took was a declaration from Gang Task Force Inspector Leonard Broberg — a former Bayview Station officer who is now the SFPD's go-to expert on African-American gangs — that the person in question was a member, in Broberg's "opinion."

Representatives from the police department, City Attorney, and District Attorney declined to comment on the record for this story. Defense attorneys and others had strong words — and noted that law enforcement can receive funding in the form of state or federal grants when combating "gang activity."

"It's a scam by law enforcement to keep the taps running," said one seasoned investigator, speaking on condition of anonymity. "If you wanted to apply this criteria to me, I could be a member of about 10 gangs."

Woods's connection to the Oakdale Mob is looser than most. Unlike with Jones and many others, Broberg's testimony makes no mention of Woods claiming affiliation with Oakdale or requesting to be housed in jail away from people living on rival blocks. The city also failed to produce any photographic evidence of gang tattoos, gang signs, or Woods standing near the Cheap Charlie wall. But there was Broberg's opinion, and Broberg's opinion is enough.

As far as the city is concerned, the gang injunctions worked: Homicides attributed to gang violence decreased. "The gang injunctions played a role in that," then-Deputy Police Chief Jeff Godown told the *Chronicle* in 2010. (According to court records, the most-recent murders pinned on the Oakdale Mob occurred in 2008.)

But if you ask people from the community, the results are mixed. "Things were bad then, and they're bad now," Jones says. "It's the same."

"It didn't really have an effect on the community at large," says Erris Edgerly, a Western Addition activist who fought against the injunctions in 2006. "It just pushed crime around."

But even if the alleged gang members didn't end up in prison or dead, the injunctions hit their targets in another way. "People went away," a city official said, speaking on condition of anonymity. "Many of them left." Today, that strikes a chord, though not in the way intended.

At Woods' vigil, on the wall of a building near where he died, there was another sign, this one painted in graffiti-style letters on a yellow sheet. "WE ARE THE LAST 3% OF BLACK SAN FRANCISCO." The decades-long outmigration of black people from San Francisco is continuing, and the gang injunctions helped it along.

"My community, it's not there anymore," Jones said. "It broke us apart."

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Alleged "Oakdale Mob" members in front of the Cheap Charlie wall.

SFPD/Court documents

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That Kind of Town

Despite a viral video of police killing a black man, San Francisco is probably not the "next Ferguson." There just aren't enough black people left.

Community members gathered in the Bayview the night after Mario Woods' death.

Mike Koozmin

By Julia Carrie Wong

In the video, the man shuffles and lurches uncertainly against a nondescript garage door. Bystanders scream. A group of police officers — at least ten — surround the man, weapons raised, in an arrangement that at least one elected official has compared to an old-fashioned firing squad. The man takes a few steps. The camera pans away. Screams and a barrage of gunfire follow.

Mario Woods, a 26-year-old man whose appearance matched the description of someone suspected in a stabbing earlier that day in the native Bayview, was shot dead.

The San Francisco Police Department has released few details about the Dec. 2 shooting, which outraged many in the city and elicited calls for Police Chief Greg Suhr's resignation. Woods was armed with a kitchen knife, and police say that, after failing to subdue him with beanbag rounds and with pepper spray, he was shot after approaching them in a life-threatening manner.

A KQED analysis of audio from the bystander video, posted to Instagram within an hour of Woods' death, suggests that 19 shots were fired.

The day after the shooting, Dr. Terence Candell, an East Oakland educator, stood a few feet from the spot where Woods died and asked the question that was on the minds of many: "They shot him 20 times. At what point do you think he was dead?"

One Latino and two black men have been shot and killed by San Francisco police officers since Oct. 15, 2015 — less than 60 days ago — but only one of those shootings has entered the canon of the United States' ever-expanding library of video-recorded black death at the hands of police. Only one prompted Mayor Ed Lee to hold a press conference, to declare publicly that "black lives do matter," and to announce the city would immediately review and potentially "fundamentally revis[e]" the police department's protocols for using force.

"This country has seen far too many incidents where conflicts between police and young men of color result in the death of a young person," said Lee, flanked by the police chief, the director of the Office of Citizen Complaints, and the president of the Police Commission. "In San Francisco, we're not this kind of city. That's not our values."

That's a nice sentiment, and one that plays into a common strain of self-deluding San Francisco exceptionalism, but the mayor is wrong. "That" may not be our values, but San Francisco is sure as hell that kind of town.

Next week, the San Francisco Board of Supervisors is expected to vote on a proposal to build a new jail. As the jail's opponents point out, 56 percent of the occupants of San Francisco county jails are black, a startling statistic when you consider that African Americans make up 5.8 percent of San Francisco's population, according to Census estimates. Some peg the figure even lower: Black Lives Matter Bay Area activists have begun organizing with the slogan, "the last 3 percent."

A 2015 study by the W. Haywood Burns Institute, commissioned by the city's Reentry Council, found that in 2013, "a disproportionate number of Black adults [were] represented at every stage of the criminal justice process." Black adults were 7.1 times as likely as whites to be arrested, and comprised 40 percent of all arrestees in the city. For African American women in San Francisco, the disparity in arrest rates is even greater — they are 13.4 times as likely to be arrested — according to a 2015 report by the Center on Juvenile and Criminal Justice.

Both studies found that the disparity in treatment of African Americans was significantly worse in San Francisco than in the rest of California.

Meanwhile, the median black household income has fallen to just $29,500 (a 5 percent decrease since 2011) while the figure for whites has soared to $104,300. African Americans homeowners were hardest hit by the foreclosure crisis. Thirty-six percent of the city's homeless population — according to the 2015 "point in time" survey — are black. And earlier this year, court filings revealed that fourteen SFPD officers had exchanged text messages that referred to black people — citizens as well as fellow police officers — with racist slurs.

Not that kind of city, indeed.

Access to information in cases of police killings is lopsided by design. The medical examiner might release the name of the deceased within a few hours or days, giving reporters a head start on digging up criminal records, while the names and records of the police officers involved are withheld for weeks or months.

Since Mario Woods was identified, we've gleaned the rough contours of his life. He was the youngest of three brothers, raised in the Bayview by his mother, Gwendolyn Woods, who says that "he was the kid who, if the back fence was broken, he would fix it." A classmate at Martin Luther King Jr. Middle School called him a "total sweetheart" who "always liked people to be happy" but seemed to have difficulties at home. Those troubles, according to Gwendolyn, included a series of family deaths — grandmother, grandfather, aunt — that she blames on the Bayview's well-documented environmental contamination.

Then there was the trouble with law enforcement. Woods had an "extensive juvenile record," according to the *San Francisco Chronicle*, and was named in one of the city's controversial "gang injunctions" at age 19 by City Attorney Dennis Herrera, who said that Woods was "an active member of Oakdale Mob." (Jeff Stewart, Woods' cousin who grew up a few doors down from him, challenges the "gang member" designation, saying, "There are no gangs here. There are neighborhoods where people grow up and live. They said he was part of Oakdale Mob, but he never even lived in Oakdale.")

Woods was arrested for robbery in 2008, pled guilty in 2010, and was sentenced to seven years in state prison. He was released in September 2014 — and came home, friends and family members say, with mental health issues.

"They hurt my child and sent him home a basket case," Gwendolyn Woods says.

"He wasn't himself," says Stewart. "You're not going to go sit in a box for seven years and come out the same person you went in."

Despite his struggles to adjust to life after incarceration, Woods' family says that he'd been hired by UPS. The day before he died, he received his uniform; he was supposed to start work the day after his death.

The public spectacle of Mario Woods's death, witnessed in person by a Muni bus carrying schoolchildren home from nearby Bret Harte Elementary and untold more across the country via social media, is the kind of graphic depiction of excessive police force that prompted uprisings and rioting in cities across the U.S.

But where black youth in Ferguson, Mo., Cleveland, New York City, Baltimore, and Los Angeles have taken to the streets en masse, the response in San Francisco has been more contained. The Bayview-Hunters Point neighborhood may have been the crucible in which Alicia Garza, one of the three co-founders of Black Lives Matter, formed her politics, but with so few African Americans remaining in the city, it seems unlikely that San Francisco will become the next flashpoint in the developing narrative of racial uprising in U.S. urban cores.

A vigil and march last Thursday night in the Bayview was shepherded into the St. Paul of the Shipwreck Church for a community meeting that focused on organizing resistance. SFPD's town hall the next night drew a significant crowd, but calls from some protesters for the community to leave the meeting and march through the neighborhood went largely unheeded. On Monday, the local chapter of the NAACP called for another meeting, this time in the Fillmore, the one-time "Harlem of the West."

"People meeting and unifying and organizing is just as important as street protesting," says Biko Eisen-Martin, a teacher, poet, and activist who has been working with the Black Lives Matter Bay Area chapter since the night of Woods' death. "Even though we're down to 3.5 percent, we're a strong 3.5 percent."

Eisen-Martin and BLM have released a list of demands that includes charging the police officers who killed Woods with murder. They are uninterested in proposals by the SFPD and the mayor to amend police use-of-force policies by attempting yet again to equip San Francisco police with Tasers and increase de-escalation training for police.

"The police are aware of how to apprehend people peacefully," Eisen-Martin says, referencing instances where the SFPD has apprehended white suspects — like the man, also armed with a knife, who stole a police cruiser and drove it to Treasure Island in October — without killing them. "They just don't do that with black people. They shoot them like dogs. When police know that they can no longer shoot us with impunity, they won't do it anymore."

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Movement and Industry, Unite

Most of California's 3 million or so cannabis consumers don't care how the state's biggest cash crop and America's favorite illegal substance becomes legal — just when.

November 2016 is looking more and more likely, with the disappearance this week of one major roadblock to the legalization movement in California: the movement itself.

For most of the second half of 2015, several competing legalization measures have presented themselves as contenders for next year's ballot — and not in a friendly way. Specifically, some organizers who worked on 2010's Proposition 19 — which bootstrapped its way to a losing effort in California but paved the way for Colorado and Washington to go legal in 2012 — took issue with the latecomer but current frontrunner campaign that is supposedly guaranteed funding from tech billionaire Sean Parker (himself a Prop. 19 donor).

While it would take more than "stoners against legalization" to derail the train, dissension within the movement was still a bad look. At least for now, it appears to have been fixed.

In the days before Thanksgiving, Richard Lee, the Oaksterdam University founder who bankrolled Prop. 19, endorsed the "Adult Use of Marijuana Act" (also known as the "Parker initiative," although Parker has yet to write a check). This was significant, given that Lee's former colleagues from the Prop. 19 push have been flogging their own legalization measure, Reform California, and threatening to oppose Parker's.

And on Monday, after the AUMA's backers changed their proposal to make it tougher for Big Weed to enter the state, other influential but heretofore leery industry players appear to have jumped on board — including other board members of Reform California.

"I've gone from feeling like I wouldn't be able to support the Parker initiative to the point of being excited to be a part of the team," said Tim Blake, the founder and producer of The Emerald Cup, the Northern California cannabis industry's most legendary happening (which happens to be this weekend).

WHAT'S CHANGED?

The AUMA would still allow adults 21 and older to possess up to an ounce of marijuana (or eight grams of hash, shatter, or other cannabis concentrates) and grow up to six plants. There are prohibitions on furnishing cannabis to minors, selling it without a permit, and smoking too close to schools. Penalties for violating these rules carry a maximum $500 fine or six months in county jail.

Commercial cannabis activity would still be allowed with a license, and the state's medical marijuana industry, regulated by the state for the first time this year, would still be expressly protected (meaning, if you are 18 and like to carry around up to eight ounces, as you can today, you will still enjoy that privilege).

Here are some highlights of what's new:

• **No licenses for Big Weed, for at least five years**. The edited AUMA would put a five-year moratorium on large-scale cultivation operations (bigger than an acre for outdoor; 22,000 square feet or more for indoor).

• **Protections for parents**. Medical marijuana use is expressly NOT grounds to lose children in custody battles or in fights with Child Protective Services, a first.

• **Cities and counties can ban recreational dispensaries and recreational activity without a public vote.** This also slows down the industry and will upset purists, but it likely flipped the League of California Cities, a statewide political player, from opposing to neutral, sources say.

• **Labor peace**. Organized labor, a partner in the regulation of medical marijuana, appeared to be a likely foil after initial drafts of the AUMA failed to include labor-friendly provisions written in the medical bills. This may not thrill the Teamsters or the United Food and Commercial Workers, which declined to comment, but it's closer to the mark.

Other anti-drug statutes, like the one allowing concentrate manufacturing to be punished like methamphetamine production, are still on the books. This will anger purists but won't faze pragmatists who realize that weedheads are still a minority.

So, what's left to question? A few things.

WHO WILL OPPOSE?

One of the biggest risks to legalization is an organized opposition movement with a recognizable and respected figurehead. In 2010, when Prop. 19 was defeated, that was U.S. Sen. Dianne Feinstein.

But now, even political maneuvering on entirely unrelated topics appears to be working in legal weed's favor.

There was talk that former San Francisco mayor Lt. Gov. Gavin Newsom would lead the legalization push, but instead he's backing a ballot initiative to tighten California gun control — which just happens to be one of the pet issues for Feinstein, the author of the now-expired federal assault weapons ban. Nobody doubts that Feinstein is still ideologically opposed to drug legalization, but there's a good chance that this move by Newsom, her fellow mainstream Democrat, could at least neutralize her on the issue.

As for opposition from inside the movement: The only activist holdout has been the California chapter of the National Organization for the Reform of Marijuana Laws (which, as Keith Stroup, the national organization's legal counsel, reminded us in a recent blog post, "remains a consumer lobby"). As of Monday, CA NORML had not yet signed on with the Parker initiative. Dale Gieringer, California NORML's current executive director, did not respond to recent emails seeking comment but as recently as a few weeks ago was talking about a "compromise" initiative.

Who does that leave to stand in legalization's way? "Narcs," one high-level industry lobbyist said.

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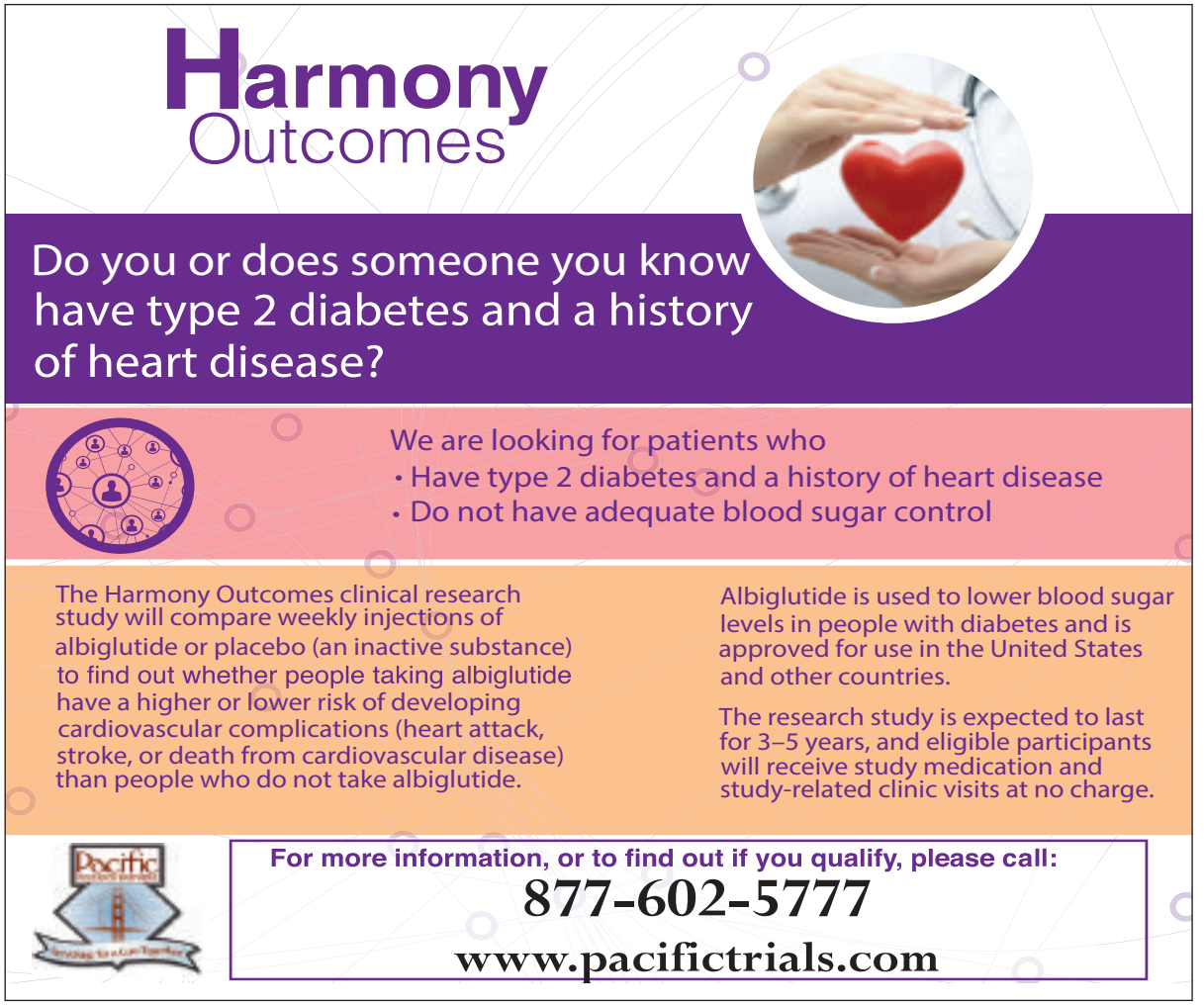
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Faerie Realm

Radical Faeries have started a queer intentional community in Mendocino County. Will it have staying power?

BY PETER LAWRENCE KANE • PHOTOGRAPHS BY KEGAN MARLING

Dr. Manifesto cuts the tarot deck twice before arranging the weathered, Art Nouveau cards on the floor. Skeptical but intrigued, I study his face for signs of someone free associating, but if it's a performance, he's well-rehearsed. It's just after dinner on Halloween night. I'm sitting on a ratty rug in a room where shoes are not permitted. As we wait for the unveiling of a makeshift haunted house in a barn on the other side of the property — and for a dance party to begin — people kill time in any number of ways: They drink from magnums of donated wine, raid the drag closet for neon leggings, get high in the smoking section outside, or prognosticate the future.

This is the lodge at Groundswell, an "intentional community" at the northern end of the Alexander Valley, 30 miles from the coast and a half hour drive from Ukiah. Last year, four queer men from the Bay Area bought the 200-acre property, formerly a children's camp, with the ambition of turning it into a refuge of sorts, a place for cooperative living that benefits the wider queer community beyond those who merely live there. In a short time, Groundswell has attracted notice from all over the country, particularly in and around San Francisco, only a few hours to the south.

As the affordability crisis reshapes the configuration of this city, people are being forced to re-evaluate what they want out of life and what they can attain, and to many gay-identified San Franciscans, a queer eco-village holds a growing appeal over the tenuousness of renting in one of America's most expensive markets. However evocative of the 1970s a hippie commune sounds, it offers a tantalizing model for future living.

While the lodge has wall hangings and shrines more closely associated with pagan spirituality than arts-and-crafts, Groundswell's transformation into a queer and environmental retreat center is still in its early stages. The sleeping quarters, for instance, are eight or so rustic cabins with no furnishings besides stiff bunk beds that sleep eight. And the overtaxed septic system has backed up and flooded, so all 130 adults here for a weekend gathering have to share two toilets in a past-its-prime double-wide trailer uphill from the cluster of cabins.

If you don't mind forgoing a shower for 72 hours, it's a lovely place to be: quiet, hilly, and surrounded by redwoods. Late October mornings are chilly, but there's coffee by 7 a.m., and someone's always awake. (Some were up at first light; others hadn't gone to bed yet.) Everyone has a volunteer shift, but apart from the hustling kitchen crews, the work ethic is decidedly relaxed. (You might set silverware and refill the water cooler, or sit idly at the registration table because everyone has already checked in, and then head to the pond for some sun.)

Pumpkin carving duty is highly sought after, and the lucky ones who get it did a bang-up job covering a table on the deck with elaborate jack-o'-lanterns. One pumpkin looks like an anglerfish with razor teeth, while another reads "FUCK" in block letters. On duty or off, everyone's encouraged to pick up M.O.O.P (matter out of place) and generally contribute to an atmosphere of mutual caring and responsibility, for the site and for one another.

Abutting Highway 128 between Yorkville and Boonville, Groundswell isn't entirely isolated. There's even cell phone reception in the right spots. If you're a city mouse, this might as well be a hitherto-unexplored nook of the Lost Coast. Still, it's not the geographical seclusion that draws queer men away from the gayest metropolis on earth. It's the suspension of oppressive so-

»p14

Sunbathing nude on the dock at Groundswell's pond.

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Faerie Realm from p12

cial norms, like rigid gender codes or the American tendency to work long hours solely for the accumulation of stuff. A working farm and an experiment in communal living, Groundswell combines a back-to-the-land spirit with a rejection that queer people should assimilate into an increasingly welcoming society. Although it's barely one year old and so far has only a handful of full-time residents, it may yet prosper where so many utopias have failed.

And, as one frequent attendee notes, you can skinny-dip in the pond.

Top: DoubleSnake with GiGi, one of two resident red wattle pigs at Groundswell. Bottom: Alpacas grazing at the barn.

Founded by four Radical Faeries, Groundswell is a natural extension of rural Northern California's gay history. The Faeries are a loose association of queer-identified individuals founded decades ago by activist Harry Hay after his Communist beliefs forced his resignation from the Mattachine Society, a gay rights organization he had founded in 1950. As with many subcultures, the Radical Faeries' you-know-it-when-you-see-it ethos is tricky to define, but in general it attracts mostly male-bodied individuals who grew up feeling very different from everybody around them — the kind who were bullied for their mannerisms, or who were never in the closet because their outré faggotry gave them no choice to be. While the idea of doctrinal beliefs is anathema, a few shared beliefs and traits unite the Faeries: hedonism, free expression, an appreciation for nature, and an explicit rejection of the idea that queerness is just heterosexuality with different genitals. Makers, Burners, hippies: the Faeries overlap with them all, and bring their own uniquely wry campiness to the mix. Most subscribe to pagan or pantheistic spiritual systems, and many adopt Faerie names — mostly puns ("Pepto Dismal"), or references to nature ("Luna") — at the gatherings, if not for general use. As with drag queens, this can sometimes get people in trouble with Facebook, which permits only real, legal names. (In this story, I use people's Faerie names, unless given explicit permission and encouragement to do otherwise.)

The full-time residents are William Stewart, Kyle DeVries, Kevin Faircloth (Faire), and DoubleSnake (Jim Montgomery), who range in age from late 20s to 50s. Two other people were initially involved in Groundswell, but subsequently parted ways and requested not to be named in this article.

Initial discussions took place in late 2013 as the core group hammered out its vision of an intergenerational community dedicated to sustaining the land, and they purchased the acreage in two segments, beginning in August 2014.

The upper parcel contains the four residents' shared, two-story home along with the animal barn, while the lower parcel — separated by Rancheria Creek, which is almost entirely dry by late October — was the former summer camp. Financed chiefly by Stewart's inheritance, Groundswell is a nonprofit whose residents are also its employees, charged with improving 200 acres of mostly forested land, a pond, and a soccer field that will one day be filled with fruit trees. (They don't run every event themselves, though. While Groundswell hosted the Halloween gathering, it was technically put together by a separate organization, Calamus, although the two have much in common.) Two bridges span the creek, one for cars and another that's a wobbly rope bridge for pedestrians, and there are outbuildings, including the lodge, the double-wide trailer, and the barn.

As it happens, it was the very first property the realtor showed them, and the prior owners are still the immediate neighbors. Relations are cordial between the folks who once ran a Christian summer camp and the homosexuals next door.

"Other than wanting no nudity along the shared roads and the swimming hole they have to pass by, we have a lot of friendliness," says DeVries. "The husband, Joe, came out with his backhoe for the only alpaca that's died. It was a cute neighbor moment."

The same holds for Boonville. Mendocino County is liberal enough, but rural small towns can be suspicious of outsiders, especially men in half-drag who live together in the woods.

"I think people are more amused than anything else," DeVries says. "There's something disarming about a bunch of radical queers coming through town … I've never gotten any sense of homophobia."

The property was an ideal fit for what the core group envisioned, but they don't consider Groundswell a "commune" in the strictest sense. With its associations of hardcore Marxism, the word "turns people off," Faire says. Instead, it's an *intentional community*, which DeVries defines as "any living arrangement that places intention into systems of cooperation or shared resources, or just shared life." It falls midway between a kibbutz and a co-op where everyone shares the same high regard for composting and graywater.

"You're not going to have private property on the land," DeVries says of prospective future members, meaning that Groundswell is held in common, "but you have your own space, your own economics. We'll support you, and there will be lots of shared resources to tap into, but you're not necessarily spending the same amount of money every month."

DoubleSnake considers intentional communities a culture of interdependence in opposition to the market values that late capitalism forces us to internalize.

"I love Excel spreadsheets," he says, "but I don't want my self-worth based on them. I want it to be based on whether I made a good dinner for the people I care about, and that even though I'm a flawed human being, they still support me and love me. And when I have a bad day, they're still willing to hear what's going on."

Even when not hosting 100 or more frolicking gays, Groundswell's mammalian population is fairly high for what was essentially an instant farm. Prior to the slaughter of 10 rabbits in preparation for Thanksgiving, DoubleSnake's last census tallied 102 animals: rabbits, dogs, alpacas, llamas, sheep, goats, guinea fowl, and pigs. Most of the livestock are being raised for their milk or their meat, but they aid in responsible land management as well. The free-ranging guinea fowl, for example, keep down the tick population, and the rat terrier was bred for her rodent-killing acumen. To restore the forest — which DoubleSnake suspects was clear-cut twice in its history — would ideally involve reintroducing elk and bears to the area. Until that day, it's up to the omnivorous goats to mitigate the fire risk. (That's not all. DoubleSnake lends two out to stud, noting that, "among livestock, the males tend to be the sex workers.")

Before relocating to Groundswell, he was a Berkeley high school math teacher living on a queer urban homestead called Green Faerie Farm. (A de-

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Faerie Realm from p14

tached home with a deep yard, it no longer has animals, but its thriving garden remains a stopping point on tours of Berkeley farms.)

DeVries and Faire had been living in quasi-communal Faerie houses that can be found here and there in the Bay Area, and before that, DeVries had lived for several years on a commune in Virginia called Twin Oaks.

"It's the oldest and largest of the three communes still left in the U.S.," he said. "It's completely income-sharing and egalitarian. They make hammocks and tofu."

DeVries enjoyed his experience there, but claims Twin Oaks wasn't queer enough (and he didn't want to spend the rest of his life weaving hammocks and making tofu). He and Faire are technically employees of the nonprofit, and their day-to-day jobs include admin work, promoting Groundswell on social media, contacting groups who might want to host or present at an event, organizing fundraisers, and the like. Two of those fundraisers were held at San Francisco gay bars this fall, netting several thousand dollars.

"There's a lot of optimism for what the project can hold," DeVries says. "Some of the response is 'Oh, I thought those places all died out in the '60s,' but one of the advantages we have is we can work off the successful models that are out there."

Groundswell hosts periodic work weekends that are meant to spread the word and get likeminded people to come for a few days — mostly but not exclusively from the Bay Area — and contribute to the project's viability. (The free food and lodging certainly help.) I went up for the first time in late August, joining two dozen or so people in moving footbridges, cleaning the goat pens, sledgehammering the cement foundation of a long-gone outdoor oven, and generally aiding the site's transition from defunct camp to fully functioning retreat center.

Temperatures crept into the 90s during the afternoons, and the lackadaisical vibe was more like a rental summerhouse than a chain gang, anchored around communal meals and plenty of downtime in the shade.

Easygoing or not, Groundswell is going to be a long-term project ("probably more than one lifetime," DeVries says) and is still in its infancy.

"We're going to start drawing up our master plan soon," Faire says. "We're working on what we want to do for the retreat center, the nonprofit having just started. Now we can fundraise for things like hot tubs and redoing the bathhouse, maintenance that costs a lot of money. We're going to be redoing our septic line for sure, and the floor of the kitchen to bring it up to code."

One non-resident who's spent a great deal of time at Groundswell is Jason Patten, who worked at Groundswell in its prior incarnation as a camp. He met Faire and DeVries at Saratoga Springs, another gay retreat in Lake County, when "something in the universe lined up."

"There's a lot that can be done by people who, at least in this moment, don't want to be residents," Patten says. "I don't think it quote-unquote belongs to the people who live there. They certainly have strong feelings about it, and it's important to honor that when we step in and ask how we can help, but I'm hoping there's going to be a movement. Not to pull out of the cities entirely, but that these oases will spring up where people might want to live for awhile."

Ultimately, complete self-sufficiency is impossible — they'll never grow their own coffee, for one — but the idea is to build sufficient infrastructure to house a community of 15 to 25 full-time residents, each of whom will own an equal financial stake in Groundswell while maintaining some degree of financial independence. They'll continue to rent out the retreat center (the former camp lodge) to various groups, continue to host gatherings, and supplement their income by selling goat cheese and other products.

"It'll make living costs go down," Faire said, "so that we're not so dependent on the industrialized systems that we don't really appreciate."

It's a sunny vision — and who on the corporate hamster wheel hasn't fantasized about life in the country? — but not without an ominous undertone here and there. Between California's drought and the news that the earth has officially warmed one degree Celsius above pre-industrial levels, the threat of ecological disaster looms. Eco-hippies and gun-hoarding doomsday preppers aren't entirely at odds, and while I was at the August work weekend, someone mentioned overhearing a Boonville resident talk, idly perhaps, about cutting off Highway 128 to thwart an exodus of panicked Bay Area residents fleeing some hypothetical catastrophe.

Groundswell volunteers constructing the mobile chicken coop, nicknamed "the poultry palace."

"We've thought about it," Faire said. "What would happen if civilization ended and we were out here? I think people would end up getting a lot more protective. We have an abundance of land you can plant and live on, but you also don't want droves of people to come in and ransack everything. I imagine it would be chaotic."

Self-sufficiency in the face of a changing climate may shadow Groundswell for a long time, but in the short-term, there are other difficulties. Communal living arrangements have often suffered from a freeloader problem, as sanctuaries can draw people seeking asylum from the mainstream for any number of reasons, and who may be completely unable (or possibly unwilling) to contribute to a fledgling community's economic survival.

Groundswell is explicitly not a sanctuary. As it's still in an embryonic phase, it lacks the resources to care for people, but that's not the only reason.

Sanctuaries are "very tricky to hold when you're also trying to do a very specific venture like a retreat center," Faire says. "We're very clear about that with people."

Drew Bourn and his husband Douglas Furr are academics and current Green Faerie Farm residents who believe in the middle ground between full-time residency and driving somewhere two or three weekends a year. Bourn lived for a time at Short Mountain, a well-known commune in Tennessee, and notes that "a lot of people bought land around the sanctuary as opposed to moving *to* it," and their proximity helps to sustain it.

One advantage that Groundswell has is that it has essentially overcome a major hurdle simply by already existing.

"You need to put down a big chunk of money at the beginning and have everyone be prepared to disengage," Bourn says. "A group of people all need to be prepared to leave, in a sense, the outside world."

"There are people who are committed to that vision and to each other," Furr adds. "It's very welcoming and open."

Open, yes, but because Groundswell is not desperate for fresh blood, its current members can afford to take things slowly with respect to admitting newbies.

"One thing we've seen other communities do is draw in people too quickly and become full-consensus, decision-making members right off the bat," DeVries says. "It's hard to know that everybody shares the same values. Something I think we've been doing really well is setting clear expectations of what you'll be participating in."

A yearlong process, almost like a nun's novitiate, will precede any future resident's taking on an equal financial stake in Groundswell, and there's also the need to have a diversified economic base.

"Right now, we're open to the skills that people want to bring, but they have to have some skill set that adds to the community: cooking, plumbing, farming, carpentry. It'd be really hard if you wanted to come up here right now to just be an artist and paint murals on different buildings."

Another challenge is considerably more mundane. Groundswell's natural springs produce clear, tasty water even after four years of drought, but nobody's eager to see what happens after another rain-free winter. DoubleSnake is hoping for El Niño to recharge Mendocino's groundwater, but he's relieved that the region doesn't depend on the Sierra snowpack. Additionally, a well draws from a separate aquifer from the spring, the pond serves as an emergency backup, and in years when Rancheria Creek is full enough, Groundswell has irrigation rights, which means the disused soccer field might one day be an orchard. Water security, a comfort in the California of today and perhaps a rarity in California a generation from now, might be the best guarantor of Groundswell's longevity.

One difficulty with alternative spiritual paths is that even among articulate people, the lack of sacred texts or priestly castes can lead to circular verbiage. Like-minded people intuitively grasp one another's meanings, but to outsiders, things can sound hazy to the point of incomprehensibility. Halloween presents a special circumstance, but even on an ordinary Tuesday, Faerie spirituality leans toward the mystical and pagan. Religious dogma, so often damaging to LGBT people in their youth, is out, but much of Faerie culture is structured around ritual, from holding hands in a circle before a meal to creek-side hallucinogenic tea parties.

DeVries is "solidly agnostic," focusing on transcendence in the physical domain, through sex, physical labor, or meditative walks in nature.

"Our main focus is around queer spirit," he says, "of non-patriarchy, non-heteronormativity. We want to be spokespeople for how being queer is not only an okay thing, but an amazing, beautiful, and essential thing. And we should be celebrating that spirit of otherness and embracing it."

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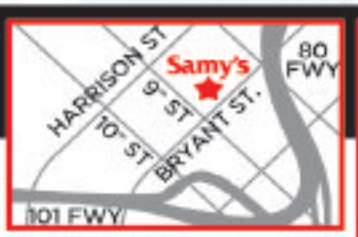

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Faerie Realm from p16

Dr. Manifesto, the tarot reader (whose real name is Sam Zoranovich) considers Faeries to have "an ambivalent relationship with urban settings. A lot of us live in the city and try to get out into the country as much as possible." Having served on various boards, co-organized the Faerie Freedom Village at S.F. Pride, and lived in communitarian houses like San Francisco's Feyboy Mansion, he is more involved than most.

Halloween "was the most mellow, the most peaceful, and low-intensity gathering that I've been to at Groundswell," he says, contrasting it with the more intense party for Beltane, the May Day festival that augurs the beginning of summer. "It was the hardest gathering to leave that I've ever been to. Coming back was so difficult. I got to experience so much of my most authentic self, and now I'm burdened with figuring out how to incorporate more of that in the rest of my life here."

For his part, DoubleSnake considers his approach one of "embodied spirituality," centered on the here and now, as opposed to a Protestant ethic of working to escape a broken world of suffering. This rings doubly true for him as a queer man reared in the church, and as a disabled person. DoubleSnake has syndactyly (a genetic condition meaning "without fingers") and was born with only thumbs on his hands. It doesn't stop him from being Groundswell's most outdoorsy resident, lifting 120-pound bales of hay.

"It takes me twice as long to milk a goat than a 10-fingered person, and I'm no good at chin-ups," he says. "But in many ways, I can pass, in that my disability doesn't stop me from having access to parts of the world, but I experience the world as a disabled person because people react to my difference."

"People have perceptions that I must be suffering with the hands that I have," he adds. "But the quality of my life is not limited by what I physically cannot do. Even in my crippled body, I experience spirituality."

And it is DoubleSnake who, when the time comes, handles the slaughter of livestock. He describes the shift from being the animals' primary caretaker to taking their lives as being "really hard," but reconnecting urbanites to their food heartens him. After some pre-screening, he allows people to participate in the act of slaughter, encouraging onlookers to touch the goat in the moments before its death. (Jason Patten, the former camp counselor, was present for the killing of the Thanksgiving rabbits, and received the skulls.)

"I thank the animals for their life," DoubleSnake says. "I promise them to do my best to be a good steward for their relatives that are remaining, and I ask their forgiveness. I also feel like 150 years ago, slaughtering animals wouldn't be controversial. People are so alienated from where meat comes from."

Top: A reveler dancing at the Calamus Halloween Gathering. Right: Harmony playing the copper ukulele at the Ghastly Talent Show for Calamus' Halloween Gathering.

"But," he adds, "if being witness to slaughtering animals made someone a vegetarian, then I think that would be an excellent result of raising their consciousness."

The haunted house is open. This being almost exclusively a group of queer-identified males, the people who put it together invested some serious elbow grease into decorating. It looks like they raided the entire contents of a Jo-Ann Fabric to sew the ghouls and glue the demons together, and, gentle hippies or not, the prevailing response seems to be ironic remove. Nobody's scared, but everyone's cooing over the art direction.

The dance party starts in the half of the barn that isn't full of fake spider webs and eerie lighting. There are cushions to flop down on, and bowls of punch. The sweeter of the two is a natural aphrodisiac made with yohimbe bark and a dozen other herbs, while a bitter potion contains a longer list of extracts from potentially psychoactive plants, including — as I read only after ingesting it — salvia.

Many people have been in a state of low-grade intoxication since arriving, but now that it's Halloween night, things are really ramping up. Groundswell's policy on substances is enlightened but by no means anarchic: "Discovery through substance is the choice of each individual and can be fun when people respect boundaries. Boundary: no meth." But here, activities that by necessity have a surreptitious cast in a club take on ritual aspects. People share what they've got with a hug or a kiss, shaking their bodies in anticipation of what's next.

By this point, there's glitter everywhere. As a substance, glitter is subject to its own rules of entropy. It seems like it can neither be created nor destroyed; it merely is, and it's highly transferable. The dance party lasts for hours. People come and go, stepping outside when they get too hot, creeping close to the bonfire when they get too cold, slipping away to get naughty, convening and reconvening in little groups. Phone use is somewhat contrary to the spirit of things — and hookup apps are strongly discouraged — but the glow of iPhone flashlights on the zigzagging paths reveals how crucial technology is, even here.

Halloween fell on a Saturday, and it was also the night the clocks changed. Trite though it sounds, time seemed to lose all meaning.

As it happened, the morning of Sunday, Nov. 1 was drizzly in Mendocino. After the bacchanalia of the night before, the change was startling: We seemed to gain an hour and lose a season. But a drippy, fresh-smelling redwood forest is a lovely environment to wake up in.

It's arguably surprising that LGBT people haven't created more visible, viable institutions wholly unlike the nuclear family. In particular, the end of life is a lonely time for all kinds of people, and for individuals with no children, many of whom have been cut off from their biological families, it seems logical that they would have created alternative structures for growing old together. By gutting a generation in its prime, the AIDS crisis robbed queer communities of their vitality, but communities such as Groundswell often imploded on their own.

"There have been things like this for decades," Drew Bourn says. "There have been many intentional communities in Mendocino County and Sonoma County. Some were queer, some were lesbian, and not a lot of them are around anymore. There are challenges around being able to work together."

A hunger for an alternative — something not unlike *The Golden Girls*, only bigger, with more goat-milking, and sarongs instead of shoulder pads — may resonate with only a small segment of the LGBT community, but it is real. Life on a farm will never be easy or monetarily enriching, but life in San Francisco is becoming financially impossible, and if Groundswell is indeed better suited to California's new climate, the alternative may be the inevitable. As Jason Patten puts it, "Never being able to blend in meant I didn't subscribe to the mainstream, anyway."

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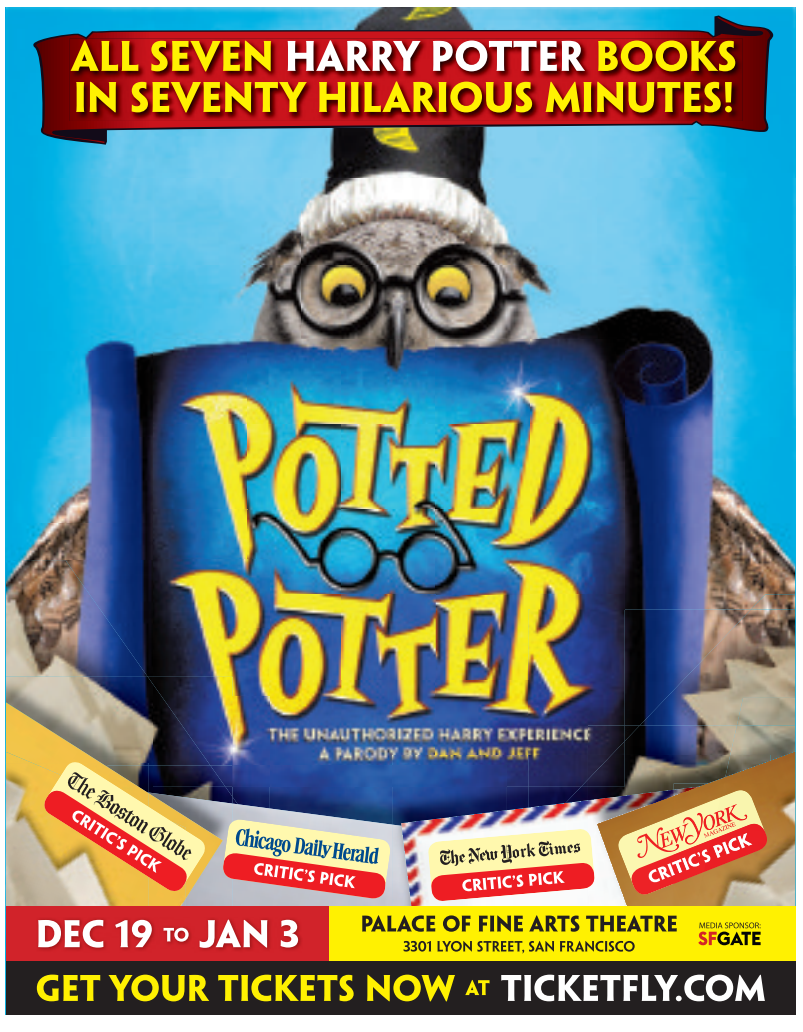
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THE CALENDAR

Fri-Sat 12/11-12 | Theater

BONDING WITH BECKETT

Bill Irwin feels deeply connected to the work of Samuel Beckett. The Tony-winning actor and former Pickle circus clown has appeared in several Beckett plays, including *Waiting for Godot* on Broadway, and *Endgame* at A.C.T. The vaudevillian and tragicomic qualities he brought to those performances proved superbly compatible with Beckett's bleak, absurdist writing. (Who better than a clown to substantiate Beckett's statement that "nothing is funnier than unhappiness," a sentiment that figures big in Beckett's work.) To honor Beckett's contributions, and to share his love for the playwright, Irwin is returning to A.C.T. to perform ***On Beckett***, a show containing Beckett-penned plays, prose, and poetry, along with some Beckett-related thoughts and a bit of soft-shoe shuffle. Beckett and Irwin enthusiasts and anyone else interested in this show should act fast — only two days of performances are scheduled.

Bill Irwin will perform *On Beckett* at 7:30 p.m. Friday, Dec. 11, and at 2:00 and 7:30 p.m. Saturday, Dec. 12, at the Strand Theater, 1127 Market St., S.F.; $70-$140; act-sf.org. ***Anita Katz***

Fri-Sat 12/11-12 | Music

STILL MAKING THE YULETIDE GAY

Serious, moving, and wacky, the holiday performances of the San Francisco Gay Men's Chorus have long been a seasonal highlight. This year, the 300-member ensemble that is generally credited with starting the LGBT choral movement presents ***HoliGays Are Here***, a show of new work and seasonal standards, some performed with a comic twist. On the bill are compositions by Broadway and cabaret performers Ernie Lijoi and Lawrence Rush; a medley of Meghan Trainor's "I'll Be Home" and the oldie "I'll Be Home For Christmas"; and a world premiere composition by Laura Karpman, set to text by Rebecca Walker, that salutes the mothers in our lives. Additional fare ranges from Nutcracker music to "Silent Night" to the contemporary "Text Me Merry Christmas." Artistic director Timothy Seelig also promises us tutu-sporting reindeer and dancing recycle bins (for the fruitcakes nobody wants).

The San Francisco Gay Men's Chorus will perform *HoliGays Are Here* at 8 p.m. Friday, Dec. 11, and at 2:30 and 8 p.m. Saturday, Dec. 12, at the Nourse Theater, 275 Hayes St., S.F. $25-$65; 415-392-4400 or sfgmc.org. ***Anita Katz***

Sat 12/12 | Music Movie

IN KEY OF THAI

After winding through vendors, clubbers, and tourists in the choked streets of Bangkok, first-time filmmakers find themselves in the rice fields of Northeastern Thailand, where water buffalo kick up clouds of red dust. The filmmakers are on a quest to find Thai DJ and record shop owner Nattapol Seangsukon — the sould of Thai music. While Western ears are fairly acclimated to the sounds of Latin America and Africa, the aural journey of ***Y/Our Music*** will prove a revelation, from the old labor songs rising out of harvested grain to mor lam, which sets classical poetry to the sound of tremendous reed mouth organs. Artist interviews reveal tensions between tradition and modernity, and urban and pastoral lifestyles, red and yellow political parties. It is easy to guess where the filmmakers preferences lie — they eschew the oomph oomph of the commercially-successful raves in Bangkok in favor of street performers and a quirky performance art duo who make indie music in their basement — but it is people like Seangsukon who are most likely to preserve the traditions by turning kids on to folk music, blending old with new.

Y/Our Music starts at 7:30 p.m. and at 4 p.m. on Dec. 13 at Yerba Buena Center for the Arts, 701 Mission St., S.F. $10; 415-978-2787 or ybca.org. ***Silke Tudor***

Sat-Sun 12/12-13 | Dance

SUGARPLUM CRAZY

The ***Dance-Along Nutcracker*** may well be the only holiday event where attendees rent tutus for the occasion, dancing with klutzy glee under the spotlight. Presented by the San Francisco Lesbian/Gay Freedom Band, and popular with all ages, the event consists of a professionally performed stage show combined with public-participatory zaniness. When the "Dance-Along" sign lights up, audience members, often wearing tutus or costumes, can pirouette to their heart's content. (Experience and grace are not required.) To keep the event fresh, organizers come up with a new theme and narrative every year. The current show, *The Nutcracker of Oz*, features ideas and material from *The Wizard of Oz*, *The Wiz*, and *Wicked*, along with Nutcracker music by Tchaikovsky. "Impromptu" and "hilarious" surprises are promised.

Dance-Along Nutcracker will take place at 3 p.m. and 7 p.m. Saturday, Dec. 12, and at 11 a.m. and 3 p.m. Sunday, Dec. 13, at the Yerba Buena Center for the Arts, 700 Howard St., S.F. $18-$30; 415-978-2787 or ybca.org. ***Anita Katz***

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Brainwash Weekend Comedy Showcase: Because when it comes to doing laundry, laughter makes your clothes' whites whiter and colors brighter. That's just science, duh. Fridays, Saturdays, 8 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, S.F., 861-3663, brainwash.com.

Cheaper Than Therapy: Jon Allen, Eloisa Bravo, and Scott Simpson offer comedians (and audiences) a chance to unburden their minds at this regular night of stand-up. Fridays, Saturdays, 10 p.m., $10, cttcomedy.com. Shelton Theater, 533 Sutter, S.F., 882-9100, sheltontheater.org.

Comedy @ The Comet Club: Your free weekly chance to laugh in the Marina (instead of at it). Wednesdays, 8:30 p.m., free, facebook.com/sufficientcomedy. Comet Club, 3111 Fillmore, S.F., 567-5589.

Comedy Machine: A one-night, three-round comedy tournament featuring eight comedians all competing to be chosen as the champion. We give the power to the audience to choose who they want to see continue. Comedians literally live and die by the fans. Hosted by comedian Will Cole. Wednesdays, 8:30-10 p.m., $10, www.facebook.com/sfcomedymachine. The Purple Onion at Kell's, 530 Jackson St., S.F.

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, S.F., 861-3663, brainwash.com.

Comedy Noir: Hosted by Valerie Branch. Fridays, 8 p.m. Balancoire, 2565 Mission, S.F., 920-0577, balancoiresf.com.

Comically Curated: Comedians Jesse Hett, Spencer Latham, and Richard Toomer invite artists to submit their work to a panel of experts, i.e., them. Third Wednesday of every month, 9 p.m., $10. PianoFight, 144 Taylor, S.F., 816-3691, pianofight.com.

Cup o' Comedy: Stand-up comedy with Danny Dechi and guests. Second and Fourth Thursday of every month, 7 p.m., free, dannydechi.com. Emma's Coffeehouse, 5549 Geary, S.F., 933-6632.

Cynic Cave: Hosted by George Chen and Kevin O'Shea. Saturdays, 8 p.m., cyniccave.com. Lost Weekend Video, 1034 Valencia, S.F., 643-3373, www.lostweekendvideo.com.

Dash: Late-night improv comedy romps by the Un-Scripted Theater Company. Saturdays, 10 p.m., $10. Un-Scripted Theater, 533 Sutter, S.F., un-scripted.com.

Doc's Comedy Open Mic: Comedy returns to the North Beach space formerly occupied by landmark nightclub The Purple Onion – and this weekly open mic means that you, too, can share the same stage where Lenny Bruce once stood. Mondays, 7 p.m., free. Doc's Lab, 124 Columbus, S.F., 649-6191, docslabsf.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., S.F., 954-0777, johnnyfoleys.com.

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, S.F., 431-4278, harveyssf.com.

#HellaHustle Showcase: Weekly comedy presented by True Hustle Entertainment. Wednesdays, 7 p.m., truehustleentertainment.com. Brainwash Cafe & Laundromat, 1122 Folsom, S.F., 861-3663, brainwash.com.

Hysteria: Comedy Open Mic for Women & Queers: Hosted by Irene Tu and Jessica Sele, all genders welcome (but misogyny most definitely not). Mondays, 6 p.m. Oasis, 298 11th St., S.F., 985-4442, sfoasis.com.

Melt the Mic: Free comedy night produced by Griffin Daley. Mondays, 8 p.m., free, griffindaley.com. Melt!, 700 Columbus, S.F., 392-9290, melt-cafe.com.

The Mission Position: Weekly stand-up comedy showcase hosted by Matt Lieb, Kate Willett, Jessica Sele, Richard Toomer, and Torio Van Grol. Thursdays, 8 p.m., $10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia, S.F., 643-3373, www.lostweekendvideo.com.

Moe Greene: Comedy open mic hosted by Michael Brandon. Tuesdays, 7:30 p.m. The Basement, 222 Hyde, S.F., 742-7222, thebasementsf.com.

Monday Happy Hour Comedy: Cara Tramontano hosts this free monthly stand-up showcase. Second Monday of every month, 7 p.m., free/donation, mondayhappyhourcomedy.com. The Royale, 800 Post, S.F., 441-4099, theroyalesf.com.

Mortified: Storytelling series where authors perform works from their own teenage journals, poems, schoolwork, and other embarrassing youth paraphernalia. Second Friday of every month, 7:30 p.m., $15-$21, getmortified.com. DNA Lounge, 375 11th St., S.F., 626-1409, dnalounge.com.

Night Moves: Midnight comedy madness with hosts Josef Anolin and Joey Devine. Saturdays, 11:59 p.m., $5. PianoFight, 144 Taylor, S.F., 816-3691, pianofight.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (hosted by Ryan Cronin) plus guests. Thursdays, 8:30 p.m., free, nightlifeonmars.

THURSDAY 12/10

Film

SMELLS LIKE B-MOVIES

When old film stock begins to decay, it gives off a distinctive odor. Vinegar Syndrome, a distribution company focused on preserving rare sexploitation and exploitation cinema, was named for this visceral process. But to cofounder Joe Rubin, it smells like exigency. Rubin has been obsessed with strange, often disregarded movies since he was a kid, digging through VHS tapes at yard sales. Now in his mid-20s, his company is responsible for the loving restoration of B-movie auteurs like Andy Mulligan and Wakefield Poole, whose movies — during that brief nexus of porn and high-production — were once mainstays on 42nd Street. To the delight of cinephiles, who snatch up VS's limited home releases, Rubin has collaborated with audacious programmers on both coasts to explore the artistic merit of these movies on the big screen. During tonight's **Sexploitation Cinema Soiree**, Rubin will speak about the Golden Age of Sexploitation, which largely ended with the VCR, and show clips from flicks like *Bible!*, Poole's hilarious softcore interpretation of three tales; *SexWorld*, a sci-fi adventure in a X-rated amusement park; and many more.

Sexploitation Cinema Soiree starts at 8 p.m. at Oddball Cinema, 275 Capp St., S.F. $10 with RSVP; 415-558-8117 or oddballfilms.blogspot.com. ***Silke Tudor***

OTHER WORTHY EVENTS THIS WEEK

Art

Meghann Riepenhoff, an artist who uses cyanotype — one of the oldest photographic processes — celebrates her latest body of work with *Littoral Drift*, named for the wind-driven etchings that waves leave on sand, at 6 p.m. through Feb. 3 at SF Camerawork, 1011 Market St., S.F. Free; 415-487-1011 or sfcamerawork.org.

Dance

Homeroom, a significant project by James Graham Dance Theatre, explores masculinity and male relationships, at 8 p.m. through Dec. 12 at ODC Theater, 3153 17th St., S.F. $18-$25; 415-863-6606 or odcdance.org.

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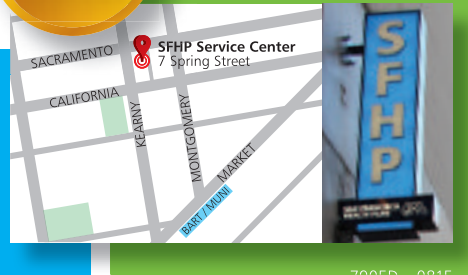

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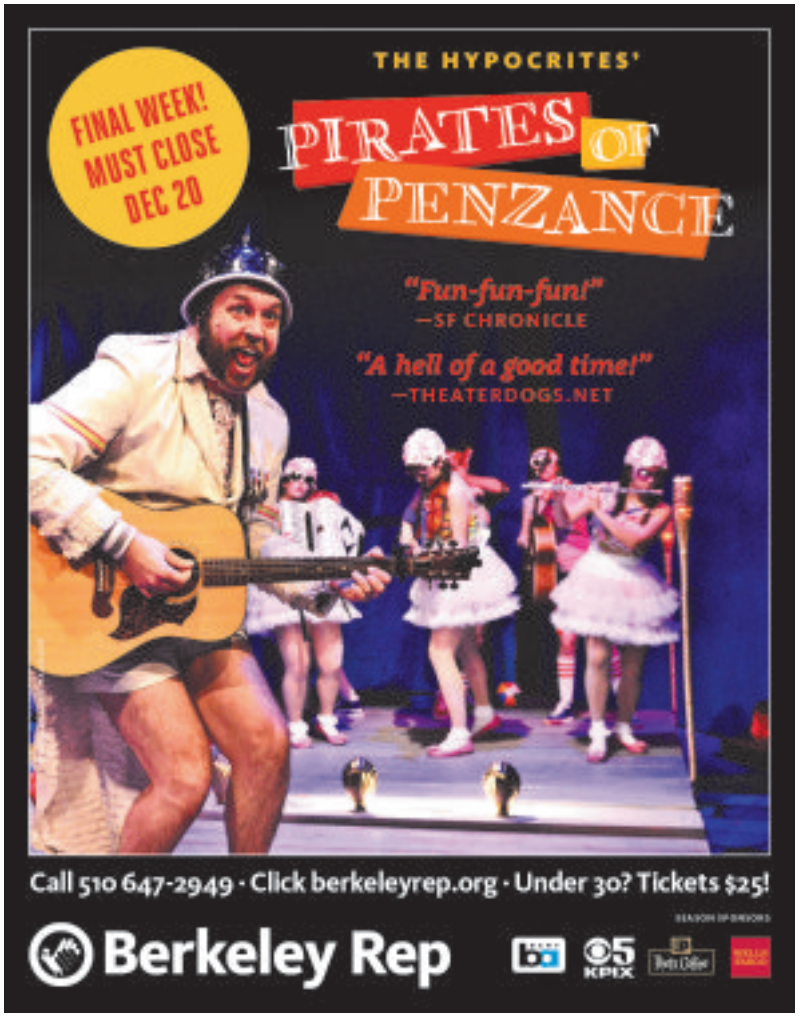
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FRIDAY 12/11

Music

NOT SO SILENT NIGHT

In England, where atheism grows with every passing year, Christmas albums are not only uncool, they are anathema. So how did **Nick Lowe** — the man who produced the Damned, Elvis Costello, the Pretenders, and Johnny Cash, and whose own debut record was aptly titled *Jesus of Cool* — become a fan of the holiday revue? It helps that he's backed by Los Straightjackets, musicians so skilled their true identities must be hidden behind Mexican wrestling masks. It also helps that Lowe's velvety voice is sinuous enough to make chicks wiggle in their knickers with a rendition of "Silent Night," but he chooses unusual tunes, like "Children, Go Where I Send Thee," a cumulative counting song on which he manages to outstrip Johnny Cash by several magnitudes of awesome. And, frankly, the originals — "I Was Born in Bethlehem," which evokes "If I Only Had a Brain" from another holiday classic, and the heartbreakingly lovely "A Dollar Short of Happy," for which Ry Cooder penned lyrics — are absolutely worth the price of admission.

Nick Lowe and Los Straightjackets Holiday Revue starts at 8 p.m. at Great American Music Hall, 859 O'Farrell St., S.F. $30; 415-885-0750 or slimspresents.com. ***Silke Tudor***

OTHER WORTHY EVENTS THIS WEEK

Event

Lighted Boat Parade, with at least 60 brightly festooned vessels, winds its way from Aquatic Park to Crissy Field at 6 p.m. at Pier 39, Fisherman's Warf, S.F. Free; 673-3530 or visitfishermanswharf.com.

Theater

Agatha Christie's ***The Mousetrap***, the longest-running show in theatrical history, brings the Monskwell Manor murder to the Bay Area at 8 p.m. through Dec. 17 at Ashby Stage, 1901 Ashby Ave., Berkeley. $5-$40; 510-841-6500 or shotgunplayers.org.

Art

"**Major Work**," an exhibit of large-scale works by 14 significant contemporary artists including Aaron Noble, Dalek, Tim Biskup, Revok, and Eric White, opens at 7:30 p.m. and continues through Jan. 15 at Chandran Gallery, 459 Geary St., S.F. Free; 286-9553 or chandrangallery.com.

com. Murphy's Pub, 217 Kearny St., S.F., 693-9588.

Pamtastic's Comedy Clubhouse: Weekly comedy podcast with host Pam Benjamin and a live audience. Fridays, 8 p.m., free, facebook.com/PamtasticsComedyClubhouse. Mutiny Radio, 2781 21st St., S.F., mutinyradio.fm.

#PhotoBombSF: Hosts (and wannabe paparazzi) Red Scott and Imran G snap red carpet photos of audience members as they enter this comedy show, with public critiques of the results providing added entertainment between stand-up routines. Third Wednesday of every month, 8 p.m., $15-$20. PianoFight, 144 Taylor, S.F., 816-3691, pianofight.com.

The Purple Onion at Kells: Comedy Machine: Weekly single-elimination comedy tournament. Wednesdays, 8:30 p.m., $15, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., 955-1916, kellsirish.com.

Rock n Roll Comedy Jam: Featuring music by Medicine Bug and comedy by Affirmative Action Heroes, plus guests. Thursdays, 8 p.m., $5-$20, facebook.com/medicinebug. Milk Bar, 1840 Haight, S.F., 387-6455, milksf.com.

Secret Improv Society: Underground improvisational theater. Fridays, Saturdays, 10 p.m., $17-$20, improvsociety.com. Shelton Theater, 533 Sutter, S.F., 882-9100, sheltontheater.org.

The Setup: A night of "comedy in the TL on the DL."

Fri 12/11 | Comedy

LOBSTER SPECIAL

Launched in 1997 by a group of comics with day jobs who wanted to add some smarts and edge to the local humor scene, **Killing My Lobster** has evolved into an acclaimed troupe that creates astute, satirical sketch comedy. The ensemble's theme shows have addressed travel, espionage, local street culture, and, currently, the holidays. Coming up this weekend is *It's a Wonderful Lobster*, KLM's fourth skewering of this crazy season. The sketches will poke fun at the ridiculousness of this time of the year, when intelligent people celebrate the birth of a baby and the concept of peace on Earth by dressing up in Santa suits or hanging kitschy ornaments on a tree. Comedy fans along with holiday sentimentalists and cynics alike can expect to be amused.

Killing My Lobster will present *It's a Wonderful Lobster* at 8 p.m. Friday and Saturday, Dec. 11-12, at Z Space, 450 Florida St., S.F. $20-$35. killingmylobster.com or zspace.org. ***Anita Katz***

SATURDAY 12/12

Art

PENCIL PERFECT

At a glance, it would not be foolish to mistake the work of Ed Loftus for found photography. It is photorealistic in detail and often as seemingly casual as a discarded snapshot — fingers curled around a burning cigarette, a fuzzy vacationer posed on a distant outcrop of rock, a badly framed backyard get-together. A second look reveals surrealist cracks in the illusion — a figure inside a mountain cabin is cut away; an unnatural swarm of birds descends on a young girl; shiny Hefty bags of garbage loom outside the windows, like emotional memories. Look deeper still and you realize Loftus' intricate work is rendered entirely in graphite. It's astonishing enough without understanding how he works: from top to bottom, like a computer printer, so nothing smudges. Loftus' meticulous method developed naturally as a channel for his obsessive-compulsive disorder, but it means one small drawing can take many months. This makes seeing new work a very rare treat indeed. ***No One and No Where*** offers a fresh series featuring the reoccurrence of an archaic diving helmet and a disturbingly tan man.

No One and No Where opens at 3 p.m. and continues through Jan. 26 at Gregory Lind Gallery, 49 Geary St., S.F. Free; 415-296-9661 or gregorylindgallery.com. ***Silke Tudor***

OTHER WORTHY EVENTS THIS WEEK

Event

"**Winter Shenanigans**," including games of Mini Bowling created by Gaige Qualmann, holiday photos with the blood-curdling Krampus, and an arts fair by NIMBY makers, starts at 10 a.m. through Dec. 13 at NIMBY, 8410 Amelia St., Oakland. Free; 510-633-0506 or nimbyspace.org.

Theater

Antoine de Saint-Exupéry's ***The Little Prince***, a sad tale of a young prince who has fallen on an alien planet — not wholly unlike the exiled French aviator who penned the story in 1943 — comes to the stage at 11 a.m., 1 p.m., and 3:30 p.m. through Dec. 20 at Marin Theater Company, 397 Miller Ave., Mill Valley. $18-$22; 388-5200 or marintheater.org.

Art

"**12 Parsecs (The Star Wars Show)**," a group exhibition inspired by the film that changed it all, opens at 7 p.m. and continues through Jan. 6 at White Walls, 886 Geary St. S.F. Free; 415-931-1500 or whitewallssf.com.

Second Saturday of every month, 8 p.m., free, facebook.com/TheSetupSF. The Basement, 222 Hyde, S.F., 742-7222, thebasementsf.com.

SF Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., $12.50. Punch Line, 444 Battery, S.F., 397-7573, punchlinecomedyclub.com.

SF Tonight!: Suffering from bad news burnout? Let Endgames Improv turn headlines into punchlines at this interactive and spontaneous comedy show. Saturdays, 10:30 p.m., $5, endgamesimprov.com. Stage Werx, 446 Valencia, S.F., stagewerx.org.

So You Think You Can Lap Dance?: A half-dozen contestants try their hands (and hips) at performing improvised lap dances on volunteers, with the audience choosing which one wins a totally sweet $25 gift certificate to Ross Dress for Less. Second Friday of every month, 10:30 p.m., $15-$20. PianoFight, 144 Taylor, S.F., 816-3691, pianofight.com.

The Something Something Shindig: Second Monday of every month, 8 p.m., free. Milk Bar, 1840 Haight, S.F., 387-6455, milksf.com.

Stand-Up Comedy Showcase: With Danny Dechi and guests. Third Wednesday of every month, 7 p.m., free, dannydechi.com. Bazaar Cafe, 5927 California, S.F., 831-5620, bazaarcafe.com.

Sup Girl?: Monthly comedy showcase brought to you by Kelly Anneken, Aviva Siegel, and Kate Willett. Third Wednesday of every month, 8 p.m., free, facebook.com/supgirlcomedy. The Royale, 800 Post, S.F., 441-4099, theroyalesf.com.

Troubled: With Rajeev Dhar and friends. Tuesdays, 6:30-9 p.m., free, troubledcomedy.tumblr.com. Amnesia, 853 Valencia, S.F., 970-0012, amnesiathebar.com.

Where the Funny Things Are: Comedy open mic hosted by Christian Reyes. Thursdays, 7 p.m. The Basement, 222 Hyde, S.F., 742-7222, thebasementsf.com.

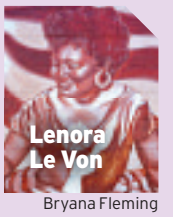
Your Fucked Up Relationship: Endgames Improv makes fun of your romantic foibles for free at this long-running weekly comedy catharsis. Fridays, 10:30 p.m., free with RSVP, endgamesimprov.com. Stage Werx, 446 Valencia, S.F., stagewerx.org.

Yum & Yummer: A Comedy Showcase: With Ruby Gill and Nicole Love. Third Tuesday of every month, 7 p.m., free, facebook.com/yummmer. Brainwash Cafe & Laundromat, 1122 Folsom, S.F., 861-3663, brainwash.com.

DANCE - PERFORMANCES

EmSpace Dance + Detour Dance: Detour dance & EmSpace Dance share space this fall in a double bill of sexy, queer-identified dance theater that takes on the topics of cruising, cat calling, love and catastrophe. Detour dance presents *Beckon*, a new dance/theater piece that evokes the complexity of power, sex, and race. *Beckon* features storytelling, song, full-bodied dance, and idiosyncratic theatricality. EmSpace Dance presents *Whether to Weather*, a dance play that traces the interlocking stories of two pairs of lovers, one in a whirlwind romance under the influence of the changing seasons, the

Sat 12/12 | Art



Bryana Fleming

"**I Am San Francisco: (Re)Collecting the Home of Native Black San Franciscans**," an exhibit concerned with the city's steady decline of African American residents, asks visual artists to interpret the real stories of locals at 2 p.m. through March 10 at San Francisco Main Library, 100 Larkin St., S.F. Free; 415-557-4400; sfpl.org.

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2015 NEW YEAR'S EVE GUIDE

2016 NYE Gala at Hana Zen: w/ DJ Bruce Parker and special guest. Evening attire required. Thu., Dec. 31, 8 p.m.-2 a.m., $100-$350. Hana Zen, Pier 39, S.F., 421-8822, www.hanazenrestaurant.com.

6th Annual Other Cafe Comedy Showcase's New Year's Eve Stand-Up Comedy Show & After Party: Featuring Kevin Meaney and Joe DeVito w/ Michael Meehan, John Hoogasian and Geoff Bolt. Thu., Dec. 31, 9 p.m.-12:45 a.m., $34.50 - $74.50, 785-8873, www.theothercafe.com. Osher Marin Jewish Community Center, 200 N. San Pedro, San Rafael, marinjcc.org.

Alchemist New Years Eve 2016: A New Years Eve cocktail experience with a live DJ, full open bar and more. Thu., Dec. 31, 9 p.m.-2 a.m., $88-$1600. Alchemist Bar & Lounge, 679 3rd St., S.F., 734-6948, www.alchemistsf.com.

ALIST Open Bar "Passport to the World" 2016: w/ The Spazmatics and more. Formal attire, black tie optional. Thu., Dec. 31, 9 p.m.-2 a.m., $120-$850, www.alistsf.com. The Westin St. Francis, 335 Powell, S.F., 397-7000, westinstfrancis.com.

The All Genders NYE Sex Party: Celebrate the New Year with a bang. Lube wrestling, spin the bottle, and more. Thu., Dec. 31, 8 p.m.-2 a.m., $15. Eros, 2051 Market, S.F., 255-4921, www.erossf.com.

Audio Presents NYE 2016: w/ Moon Boots. Thu., Dec. 31, 9 p.m., $30-$50. Audio Discotech, 316 11th St., S.F., 310-869-3364, audiosf.com.

Balloon Drop Celebration: Celebrate strokes of midnight from around the world at 11am, 1pm, and 4pm! Thu., Dec. 31, 11 a.m.-4 p.m., $5. Chabot Space & Science Center, 10000 Skyline, Oakland, 510-336-7300, www.chabotspace.org.

Bearracuda NYE: w/ DJs Paul Goodyear and Steve Sherwood. Thu., Dec. 31, 9 p.m., $20, bearracuda.com/san-francisco-new-years-eve/. BeatBox, 314 11th St., S.F., 500-2675, beatboxsf.com.

The Big One: w/ The Flaming Lips, Ratatat, Tycho, and more. Thu., Dec. 31, 8 p.m., $95-$195, the-bigonesf.com. Bill Graham Civic Auditorium, 99 Grove, S.F., 510-548-3010, apeconcerts.com.

Biscuits and Blues NYE: w/ Mr. Sipp and Nancy Wright. Thu., Dec. 31, 8 & 11 p.m., $70. Biscuits & Blues, 401 Mason, S.F., 292-2583, biscuitsandblues.com.

Black and White Affair: DJs, drinks, and midnight confetti madness. Dress to impress. Thu., Dec. 31, 9 p.m.-2 a.m., $25-$700. Holy Cow, 1535 Folsom,

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SUNDAY 12/13

Music Movie

BANG ON THE CAN

Industrial music emerged — like punk rock's smarter, meaner, less popular fraternal twin — from the same seminal landscape of shuttered factories, crumbling council blocks, labor strikes, and fetterless youth. The founding members of Throbbing Gristle, who coined the genre's name with their label Industrial Records, got together in 1972. By the time they had settled into their name, they were proclaimed "wreckers of civilization" by conservative politicians riding the wave of Thatcherism. But they were not alone: Monte Cazazza, Boyd Rice, and Z'EV in the U.S., SPK in Australia, and Cabaret Voltaire (also in England) were channeling discordant philosophers, experimental writers, art, electronics, and raw noise into a sound that would eventually spawn stadium fillers like Nine Inch Nails and Rammstein. Surprisingly, ***Industrial Music for Urban Decay*** is the first documentary to take a look at the music's history. We regret that brilliant second-wave bands like Einstürzende Neubauten, Ministry, and The Young Gods are not included but there is no shortage of genius here. RE/Search's V. Vale, publisher of the 1983 *Industrial Culture Handbook*, will be on-hand for a Q&A.

Industrial Music for Urban Decay starts at 2 p.m. at Yerba Buena Center for the Arts, 701 Mission St., S.F. $10; 415-978-2787 or ybca.org. ***Silke Tudor***

OTHER WORTHY EVENT THIS WEEK

Discussion

Small Press Traffic's first ***Dinner Talks: The Long Table***, based on Louis Weaver's idea of a dinner party where conversation is the sole helping, is hosted by Kundiman Fellow MG Roberts and poet Wendy Trevino on the subject of race within the experimental writing community at 5 p.m. at Artists Television Access, 992 Valencia St., S.F. 415-824-3890 or smallpresstraffic.org.

Music

The Buena Vista Jazz Band Xmas Show, a musical tradition modeled after Eddie Condon's holiday jazz shows of the 30s and 40s featuring some of the Bay Area's finest players, starts at 4:30 p.m. at Bird & Beckett Books & Records, 653 Chenery St. S.F. $10; 415-586-3733 or birdbeckett.com.

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Black and White New Years Eve Ball 2016: w/ Bruce Parker and more. Thu., Dec. 31, 8:30 p.m.-1:30 a.m., $105-$165. JW Marriott San Francisco Union Square, 500 Post, S.F., 771-8600, marriott.com/hotels/travel/sfojw-jw-marriott-san-francisco-union-square.

Breakfast of Champions 2016: w/ Space Cowboy DJs, 8-Ball, Brad Robinson, Kapt'n Kirk, Mancub, rrrus, DJ sh00ey, Zach Moore, Motion Potion, Shissla. Fri., Jan. 1, 6 a.m., $25 presale, $30 at door. The Midway, 900 Marin, S.F., themidwaysf.com.

Butterfly New Year's Eve 2016: All tickets include premium top-shelf hosted bar all night long. Thu., Dec. 31, 9 p.m.-2 a.m., $85-$120. Butterfly, Pier 33, S.F., 864-8999, butterflysf.com.

Casino Royale NYE at Bergerac: w/ DJs Ted Wolfe, AlterEgo, and Typical. Thu., Dec. 31, 8:30 p.m.-2 a.m., $95-$900. Bergerac, 316 11th St., S.F., 255-9440, bergeracsf.com.

The Cellar Presents...New Years Eve 2016!: Celebrate NYE at The Celler. Party favors, special surprises and more. Thu., Dec. 31, 10 p.m., $27-$80. The Cellar, 685 Sutter, S.F., 441-5678, cellarsf.com.

Champagne Resolutions NYE 2016: Featuring a 4-hour premium open bar, music, VIP tables, bottle service and more. Thu., Dec. 31, 9 p.m.-2 a.m., $119-$2750. Hyatt Regency San Francisco, 5 Embarcadero Center, S.F., 788-1234, sanfranciscoregency.hyatt.com.

BOOTIE SF
NYE 2016 SH!T SHOW!
4 ROOMS · 3 BALLOON DROPS · CHAMPAGNE TOAST
FREE 'BEST OF BOOTIE 2015' CDs TO FIRST 500 PEOPLE!
MAIN ROOM:
BOOTIE SF'S RESIDENT DJs SPIN THE BEST MASHUPS OF THE PAST YEAR
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11PM: BOOTIE'S LIVE MASHUP ROCK BAND
SMASH-UP DERBY
REALLY AWESOME MASHUP VIDEO COUNTDOWN:
ENTYME
FEATURING NYE PARTIES FROM AROUND THE WORLD MASHED UP IN REAL TIME!
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DJs AIRSUN & ENTYME
ABOVE:
GLITTERAZZI
WITH DJs
MEIKEE MAGNETIC, MIXTRESS SHIZAAM, & JUSJAQUES (Live EDM MC)
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$30 EARLY BIRD · $40 ADVANCE · GET TICKETS AT: DNALOUNGE.COM · 21+

Cheaper Than Therapy, Stand-Up Comedy: NYE 2016: w/ Eloisa Bravo, Scott Simpson, Jon Allen and more. Thu., Dec. 31, 10 p.m.-midnight, $25. Shelton Theater, 533 Sutter, S.F., 882-9100, sheltontheater.org.

Chet Faker: w/ Marcus Marr and more Thu., Dec. 31, 9 p.m., $140-$185. Mezzanine, 444 Jessie, S.F., 625-8880, mezzaninesf.com.

Class of '84 NYE 2016: w/ Daniel Ash from Bauhaus. Hosted by Randy, Damon and Dangerous Dan. Thu., Dec. 31, 9 p.m., $20-$599. Cat Club, 1190 Folsom, S.F., 703-8964, sfcatclub.com.

Comedy Countdown 2015: w/ Chad Daniels, Scott Capurro, Laurie Kilmartin, Kevin Avery, Drennon Davis & Karen Kilgariff, Jacob Sirof and Tony Camin. Thu., Dec. 31, 7:15 & 10 p.m., $40-$55. Cobb's Comedy Club, 915 Columbus, S.F., 928-4320, cobbscomedy.com.

Con Brio: w/ Planet Body. Thu., Dec. 31, 8 p.m., $20 advance, $22 at door. The Chapel, 777 Valencia, S.F., 551-5157, thechapelsf.com.

Confetti and Cocktails NYE 2016: w/ DJ Just-IN and more. Thu., Dec. 31, 9 p.m.-2 a.m., $125. Americano Restaurant & Bar, 8 Mission, S.F., 278-3700, americanorestaurant.com.

The Decemberists: w/ Thao and The Get Down Stay Down. Thu., Dec. 31, 9 p.m., $60-$95. The Masonic, 1111 California, S.F., 877-598-8497, sfmasonic.com.

Destination Origin: Semi-formal, black tie optional. Thu., Dec. 31, 9:30 p.m.-2 a.m., $15-$1500. Origin, 1538 Fillmore, S.F., 825-0338, originsf.com.

Doc's Lab Presents New Year's Ball: Featuring The North Beach Brass Band and Soul Revue. Thu., Dec. 31, 9 p.m., $100-$150. Doc's Lab, 124 Columbus, S.F., 649-6191, docslabsf.com.

Early NYE Fun with The Alamaniacs: A 4-course Prix Fixe dinner followed by a performance by Alameda's own improv comedy players, The Alamaniacs. Thu., Dec. 31, 6:30-9:30 p.m., $25. High Street Station, 1303 High St., Alameda, 510-995-8049, www.highstreetstationcafe.com.

End Up In Wonderland NYE 2016: Blackjack, craps, roulette, illusionists, aerial acrobats, and more. Thu., Dec. 31, 8 p.m.-3 a.m., $30-$1000. The End Up, 401 6th St., S.F., 646-0999, www.theendup.com.

Epic NYE 2016: w/ Rock It Scientists, Dj Andres, Dj Dennis G and more. Evening attire required. Thu., Dec. 31, 9 p.m.-2 a.m., $49-449. Park Central Hotel, 50 3rd Street, S.F., 974-6400, parkcentralsf.com.

An Extremely Rare New Years Eve Celebration: w/ Lil B and Friends Thu., Dec. 31, 8 p.m., $55. The Regency Ballroom, 1300 Van Ness Avenue, S.F., 673-5716, theregencyballroom.com.

Get Lucky NYE: w/ DJ Ronny Romero, DJ Hardy. Evening attire required. Thu., Dec. 31, 9 p.m.-2 a.m., $19.95-$65.95. Lucky Strike Lanes, 200 King, S.F., 400-8260, bowlluckystrike.com.

A Grand Affair NYE 2016: DJs, dancing, and confetti. Dress to impress, black tie optional. Thu., Dec. 31, 9 p.m.-3 a.m., $15-$2500. The Grand Nightclub, 520 Fourth St., S.F., 814-3008, grandnightclub.com.

Great Gatsby New Year's Eve: Step back in time to the Roaring 20's. Thu., Dec. 31, 9 p.m.-2 a.m., $102-$356. Fish & Farm, 339 Taylor, S.F., 474-3474, www.fishandfarmsf.com.

Greg Proops NYE Stand Up Show: w/ Mickey Joseph, hosted by Dhaya Lakshminarayanan. Two drink minimum. Thu., Dec. 31, 7:30 & 10 p.m., $55. Punch Line, 444 Battery, S.F., 397-7573, punchlinecomedyclub.com.

Hawthorn New Year's Eve: w/ ThatSound, Chad Bays, and DJ KING MOST. Thu., Dec. 31, 9 p.m.-1

MONDAY 12/14

Literary

TALES OF WALES

Shift your holiday sentimentality receptors into high-tolerance mode and enjoy: Poet Dylan Thomas's popular *A Child's Christmas in Wales* is the subject of a reading and discussion, conducted by **Dulais Rhys**, who is billed as a real, live Welshman. The work of prose, recorded for radio by Thomas in 1952 and published in book format later in that decade, is a warm, romantic, memory collage featuring anecdotes, adventures, and family mini-dramas ("I made a snowman and my brother knocked it down and I knocked my brother down and then we had tea"). Rhys, a musician who's interested in vocal patterns, will read from and recreate Thomas' work, playing audio of Thomas' reading voice to demonstrate its appeal. A slideshow about the poet's life and work, too, is on the bill, along with a five-minute Welsh-language lesson.

Dulais Rhys will present his illustrated reading of *A Child's Christmas in Wales* at 6 p.m. Monday, Dec. 14, at the Mechanics' Institute, 57 Post St., S.F. $15; 415-393-0102 or milibrary.org. ***Anita Katz***

OTHER WORTHY EVENT THIS WEEK

Music

Colors of Christmas, a farewell celebration with Peabo Bryson, Bebe Winans, Oleta Adams, Marilyn McCoo, and Billy Davis, Jr. accompanied by the SF Symphony at 8 p.m. through De. 15 at Davies Symphony Hall, 201 Van Ness Ave., S.F. $42-$121; 415-864-6000 or sfsymphony.org.

other navigating weird weather and the unraveling of their long-term relationship. Thu., Dec. 10, 8-10 p.m.; Fri., Dec. 11, 8-10 p.m.; Sat., Dec. 12, 8-10 p.m.; Sun., Dec. 13, 5-7 p.m., $17-$30, 408-772-9227, www.detourdance.com/detour-emspace. NOHspace, 2840 Mariposa, S.F., theatreofyugen.org.

Global Dance Passport Showcase: Performances include Samba and Percussion with Raffaella, Falchi and Alfie Macias, Bollywood with Namita Kapoor, Advanced Cuban Salsa & Rueda with Ryan Mead and Sidney Weaverling, Reggaeton Fusion with Tika Morgan, Afro Brazilian with Tania Santiago, Flamenco with Danica Sena, and Hula with Mahealani Uchiyama. Sat., Dec. 12, 5:30 & 8 p.m.; Sun., Dec. 13, 7 p.m., $10. ODC Dance Commons, 351 Shotwell, S.F., 621-0643, odcschool.org.

"Homeroom": Presented by James Graham Dance Theatre. Performed by Sebastian Grubb. Dec. 10-12, 8 p.m., $25. ODC Theater, 3153 17th St., S.F., 863-6606, odctheater.org.

Misión Flamenca: Monthly live flamenco music and dance performances. Second Saturday of every month, 7:30 p.m., $15, facebook.com/mision.flamenca. Bissap Baobab, 3372 19th St., S.F., 826-9287, bissapbaobab.com.

San Francisco Ballet's Nutcracker: Lights dim.

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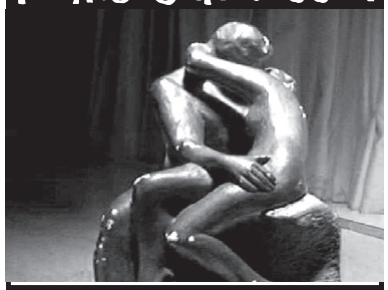

THURS DEC 10 6PM FREE
DUB RIOT!
70S DUB REGGAE & BEYOND!
W/ THEE VEXED ONE & DJ DARTAJAX

FOLLOWING AT 10PM FREE
FESTIVAL '68
ROCKSTEADY, EARLY REGGAE & SKA
RESIDENT SELECTOR ADAM & GUESTS

FRI DEC 11 6PM FREE
COOL AS FUCK!
SECOND FRIDAY HAPPY HOUR W/ DJS
KEVIN, BRIAN, LIAM, & RAUL
GUITAR-BASED INDIE POP GEMS THAT SPARKLE & SHINE, LOUDLY RIP & GENTLY ROAR

FOLLOWING AT 10PM
$5 BEFORE 11PM, $10 AFTER
LAST NITE
2000S INDIE DANCE PARTY
POST PUNK, DANCE PUNK, FREAK FOLK, SYNTH POP, NU RAVE, CHILL-WAVE & GARAGE
DJS JAMIE JAMS & EMDEE!

SAT DEC 12 6:30PM
$5 TO $20 SLIDING SCALE
WRITERS WITH DRINKS!
W/ CHARLIE JANE ANDERS
ANDREW SEAN GREER • ALI ETERAZ
MEGAN PRELINGER • LYDIA POPOVICH

FOLLOWING AT 10PM
$5 BEFORE 11PM, $10 AFTER
EL SUPERRITMO!
DJ EL KOOL KYLE Y DJ ROGER MÁS
CUMBIA, DANCEHALL, HIP-HOP, REGGAETON, SALSA BUENA Y MAS!

SUN DEC 13 7PM $8
3 BAND DUB MASH-UP HOLIDAY SHOW!
JOSEPH'S BONES/GUERRILLA HI-FI/ FRANCO NERO MEET THE TRITONICS + DUB DJS!

MON DEC 14 9PM FREE
WHEEL OF KARAOKE!

TUES DEC 15 7PM $10
WRITE CLUB!
WE PUNCH YOU WITH OUR WORD FISTS! 6 WRITERS FOR 7 MINUTES EACH IN 3 BOUTS OF LITERARY FISTICUFFS. YOU PICK THE WINNERS

FOLLOWING AT 9:30PM FREE
SLOW JAMS
DEEP & SWEET 60S SOUL & STUFF
DJ PRIMO & FRIENDS

WED DEC 16 6PM FREE
RAW RAMP HAPPY HOUR
W/ DJ ANDY!

FOLLOWING AT 9:30PM FREE
FRIGO-INTERNATIONAL DISCOTHEQUE
CUMBIA, THAI FUNK, SAMBA, AFRO-BEAT, SALSA, RAI, ELECTRO-REGGAE, AFRO-FUNK, ASIAN-PSYCH, ROCKSTEADY, ITALO-DISCO, DEUTSCHE-WAVE & MORE!

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4PM 'til 8PM:
$4 WELLS/$4 DRAFTS/$2 PBR/$2 OFF ALL LIQUOR

THURSDAY DEC 10 FREEE SHOW!
FUNKTRONIC DJ
+ *DJ KEVVY KEV*

FRIDAY DEC 11 $10 ADV
THE HIGGS
& *HOT MOUNTAIN DIPS*
+ *DJ K-OS*

SATURDAY DEC 12 $10 ADV
HIBBITY DIBBITY
& *STANG* (DREW SOUTHERN)
(CHRIS ROBINSON AFTER PARTY)
+ *DJ K-OS*

SUNDAY DEC 13 FREEE PARTY!
RETURN OF THE CYPHER
Freestyle Hip-Hop
DJ KEVVY KEV
THE GEMSTONE BAND

TUESDAY DEC 15 FREEE SHOW!
3RD TUESDAY OF EVERY MONTH
TOMMY ODETTO BAND
(FUNKED-UP ROCK SHOW)

WEDNESDAY DEC 16 $7 ADV
SOUL TRAIN REVIVAL
Feat. *ZIEK MCCARTER*

THURSDAY DEC 31 $50 ADV
****NEW YEAR'S EVE!****
Direct From New Orleans to the BOOM BOOM ROOM
GLEN DAVID ANDREWS
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+ *DJ K-OS*
CELEBRATION INCLUDES:
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MIXED GENRES & SWEET BEATS TO MOVE YOUR FEET AT
SF's NEWEST BAR/CLUB:
code word
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TUESDAY 12/15

Event

WIG OUT!!

Was it Morrissey or some much bigger queen who said, "If your hair is wrong, your entire life is wrong?" In any case, you should consider David Carver-Ford your new life coach. As founder of Diva Hair, he has been wig-stylist to the stars of San Francisco drag-dom — Peaches Christ and Heklina are among his clients. He has also been volunteering with Wigs for Kids since 2004, visiting hospitals to fit young patients in need for wigs of human hair, and putting on benefits like this one. ***Dreaming of a Wig X-Mas*** offers on-stage styling demonstrations, over-the-top mixology lessons, a Tonsorial Fashion Show — that is, "of or relating to the work of a barber" — some holiday hilarity by Mutha Chucka, and (last but not least) naughty mischief by the well-oiled Diva Hair Dudes. Mitch Hightower of kitchenqueers.com will emcee. We can't guarantee he'll be naked but, as documented in the pages of *Bucknaked Downtown* and other coffee-table books, Hightower is known for being one city's more visible exhibitionists. Happy holidays!

Dreaming of a Wig X-Mas starts at 10 p.m. at Oasis, 298 11th St., S.F. $10; 415-795-3180 or sfoasis.com. ***Silke Tudor***

OTHER WORTHY EVENT THIS WEEK

Comedy

Tales From Thee Parkside Vol. 1, new comedy showcase hosted by Mean Dave, features Kaseem Bentley, Natasha Muse, Jesse Hett, Roman Leo, Tommy McGuire Jr., and Paul Sanford performing at 8 p.m. at Thee Parkside, 1600 17th St., S.F. $5; 415-252-1330 or theparkside.com.

History comes alive. This year, SF Ballet celebrates the centennial of the Panama-Pacific International Exposition with its production of Nutcracker, which is set in San Francisco in 1915, the year the Exposition brought the world to San Francisco's doorstep. The sights and exhibits of the fair inspired some of the production's most memorable moments including Clara's dream journey through a mystical land peopled with dancers from all over the world. Performances take place in the magnificent War Memorial Opera House, designed by Arthur Brown, Jr., who also designed PPIE's Horticulture Building and San Francisco City Hall. Dec. 16-23, 7-9 p.m.; Dec. 17-23, 2-4 p.m.; Thursdays, 11 a.m.-1 p.m. & 4-6 p.m.; Dec. 26-30, 2-4 & 7-9 p.m. Dec. 31, $20+, 865-2000, sfballet.org/nutcracker. War Memorial Opera House, 301 Van Ness, S.F., sfwmpac.org.

"The Velveteen Rabbit": A tale of love, loyalty and hope, brimming with wit, festive dancing and holiday cheer. Thu., Dec. 10, 11-11:45 a.m.; Fri., Dec. 11, 11-11:45 a.m.; Sat., Dec. 12, 1 p.m.-1:45 a.m. & 4-4:45 p.m.; Sun., Dec. 13, 2-2:45 p.m., $15-$75, 863-6606, www.odcdance.org/velveteenrabbit. Yerba Buena Center for the Arts Theater, 700 Howard, S.F., ybca.org.

2015 NEW YEAR'S EVE GUIDE

a.m., $30-$50. Hawthorn, 46 Geary, S.F., 693-9255, hawthornsf.com.

Honey Soundsystem NYE 2016: Gay Partying USA Edition: w/ Honey Soundsystem: Jason Kendig, Jacob Sperber, Josh Cheon, Bézier. Thu., Dec. 31, 9 p.m.-midnight, $10-$40. Mighty, 119 Utah, S.F., 762-0151, mighty119.com.

IMAGINE: NYE 2016: w/ DJ Donovan, Hanik and John Andrew. Aerial performers, stilt walkers, contortionists and more. Black tie optional. Thu., Dec. 31, 9 p.m.-2 a.m., $125-$175. The Payne Mansion Hotel, 1409 Sutter, S.F., 855-255-9396, paynehotel.com.

International Masquerade Affair NYE Party 2016: 5 rooms of music, 4 live bands, 7 DJs, and Brazilian Carnival at midnight. Thu., Dec. 31, 7 p.m.-2 a.m., $60, https://www.facebook.com/events/907252819325721. San Mateo Marriott Hotel, 1770 S. Amphlett, San Mateo, 650-653-6000.

Lifestyle NYE "A Black and Gold Affair": w/ DJ Young Fyah, DJ Slim, DJ Big Rich, and more. Thu., Dec. 31, 8 p.m., $15-$900. New Karibbean City, 1408 Webster, Oakland, 510-251-0769, www.nkcoakland.com.

Maceo Parker: Ring in the New Year with the king of the funky saxophone Maceo Parker. 10:30pm show is SF Jazz members only. Thu., Dec. 31, 8 & 10:30 p.m., $40-$110. SF Jazz Center, 201 Franklin St., S.F., www.sfjazz.org.

Mayer Hawthorne: w/ Peanut Butter Wolf. Thu., Dec. 31, 8 p.m., $135. The Independent, 628 Divisadero, S.F., 771-1420, theindependentsf.com.

Mega New Year's Eve 2016: w/ DJs Frisko Eddy, Too Tall, Lando 1, ACME, and more. Thu., Dec. 31, 8:30 p.m., $20-$495, meganewyearseve.com. Luxx Event Space, 514 Jesse Street, S.F.

Mixologi NYE 2016: Mixologi is taking over the Empire Room with a huge dance floor, a separate cocktail bar room and more. Thu., Dec. 31, 8:30 p.m.-2 a.m., $45-$55. The Empire Room, 555 Golden Gate, S.F., facebook.com/TheEmpireRoomSF.

Monroe New Years Eve 2016: w/ DJ KC, DJ Gravity, and Guest DJs. Thu., Dec. 31, 9 p.m., $25-$85. Monroe, 473 Broadway, S.F., 772-9002, monroesf.com.

Mr. Smith's New Years Eve Gala: w/ DJ Marc deVasconcelos and more. Thu., Dec. 31, 8 p.m.-2 a.m., $32. Mr. Smith's, 34 Seventh St., S.F., 355-9991, www.maximumproductions.com.

Natoma Cabana NYE 2016: Thu., Dec. 31, 9 p.m.-2 a.m., $80-$95. Natoma Cabana, 90 Natoma, S.F., 952-0481, www.natomacabana.com.

Neck of the Woods Island Reggae Bash: w/ Jordan T, Leilani Wolfgramm, Mango Kingz, and more. Thu., Dec. 31, 9 p.m., $30-$50. Neck of the Woods, 406 Clement, S.F., 387-6343, neckofthewoodssf.com.

New Bohemia NYE 2016: Thu., Dec. 31, 8 p.m., $50-$175. The Armory, 1800 Mission, S.F., 677-0456, sfarmory.com.

New Year's Eve Balloon Drop: Start your year off right with science. Bring the whole family to the Hall on the afternoon of New Year's Eve for exciting scientific celebrations, including a balloon drop at 2:00 p.m. Thu., Dec. 31, 12-2 p.m., free with admission. Lawrence Hall of Science, 1 Centennial, Berkeley, 510-642-5132, lawrencehallofscience.org.

New Years Eve! 2016: DJs, a champagne toast and a ballon drop. Thu., Dec. 31, 9

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p.m.-2:30 a.m., $22.09-$43.19. Harlot, 46 Minna, S.F., 777-1077, harlotsf.com.

New Years Eve at Whitechapel: Gin, bubbles, cocktails and more! Thu., Dec. 31, 9 p.m.-2 a.m., $80-$106. Whitechapel Gin Bar, 600 Polk Street, San Francisco.

New Years Eve Bash for Singles: w/ DJ Darry K. Enjoy party hats and favors in your dressy attire. Adults of all ages welcome. Thu., Dec. 31, 9 p.m.-1 a.m., $15-$20, 507-9962, www.thepartyhotline.com. Embassy Suites San Rafael, 101 McInnis Parkway, San Rafael, embassysuites.hilton.com.

New Year's Eve Burlesque Bash: Hubba Hubba Revue w/ Lee Presson & The Nails. Featuring Szandora LaVey, Jet Noir, Mynx d'Meanor, Lady Satan, Frankie Fictitious, Sgt. Die Wies, Cyanide Cyn, Ophelia Couer de Noir, Charlie Duneaux, Elyse Elaine, Miss Balla Fire, Rizzo Rogue, and troupe performances by The Fishnet Follies Classic Burlesque Revue! Thu., Dec. 31, 9 p.m.-1:30 a.m., $18 advance, $25, uptownnye2015.eventbrite.com/. Uptown Nightclub, 1928 Telegraph, Oakland, 510-451-8100, uptownnightclub.com.

New Year's Eve by Starlight: VIP cocktail hour and Class of San Francisco Cocktail Hour(s) at 8 pm and Live from SF it's 2016 w/ DJ Weapon and WiLD 94.9 Jose Melendez at 10pm. Thu., Dec. 31, 8 p.m.-2 a.m., $50-$100. Harry Denton's Starlight Room, 450 Powell, S.F., 395-8595, starlightroomsf.com.

New Years Eve Carnival: Eat, drink, and Dance into the new year! Thu., Dec. 31, 9 p.m.-1 a.m., $90. Dirty Habit, 12 4th Street, S.F., dirtyhabitsf.com.

New Years Eve Fireworks Gala Cruise: A 4-hour open bar, DJ entertainment, amazing views of the fireworks show and more. Thu., Dec. 31, 7:30-12:30 a.m., $250-$2750, sfnightlife.com. Pier 40, Embarcadero at Townsend, S.F.

New Year's Eve on the Roof: Ring in 2016 with Latin-American bites, specialty cocktails, a DJ and more. Thu., Dec. 31, 9 p.m.-1 a.m., $125-$160. El Techo de Lolinda, 2518 Mission St., S.F., 550-6970, www.lolindasf.com.

A New Year's Event With Seth MacFarlane: Seth MacFarlane joins the SF Symphony in this concert of Broadway and jazz favorites. Thu., Dec. 31, 8 p.m., $85-$230. Davies Symphony Hall, 201 Van Ness, S.F., 864-6000, sfsymphony.org.

New Year's One Day: Welcome the new year at Crissy Field. Surrounded by the beautiful views of the Golden Gate Bridge and the San Francisco Bay. Thu., Dec. 31, 9 a.m., $65-$250, www.coastaltrailruns.com/nyod_new_year_one_day.html. Crissy Field, Marshall, S.F., 561-3000.

NYE 2016 at Infusion Lounge SF: w/ DJ Scooter and more. Thu., Dec. 31, 10 p.m.-2 a.m., $30. Infusion Lounge, 124 Ellis, S.F., 421-8700, infusionlounge.com.

NYE 2016 at Sens: A front row view of the Embarcadero firework show w/ guest DJs. Thu., Dec. 31, 5:30 p.m.-2 a.m., $90-$1200. Sens Restaurant, 4 Embarcadero, Promenade Level, S.F., 362-0645, www.sens-sf.com.

NYE 2016 at Temple: w/ Dirty South. Thu., Dec. 31, 9 p.m., $80-$150. Temple, 540 Howard, S.F., 978-9942, templesf.com.

NYE 2016 Cocktail Party: Featuring a menu of unlimited appetizers from Chef Ola Fendert. Thu., Dec. 31, 6-11 p.m., $45. Local Kitchen & Wine Merchant, 303 First St., S.F., 777-4200, www.sf-local.com.

NYE 2016 MANGO Style: Outside and inside dance space, free food and treats, and beats by selectas Olga T, Marcella, and Edaj. Thu., Dec. 31, 8 p.m.-2 a.m., $15-$25. El Rio, 3158 Mission, S.F., 282-3325, elriosf.com.

NYE 2016 w/ Flying Lotus (A/V Set): Dj Dials, Blasthaus,and 1015 Folsom present an intimate New Year's encounter with Flying Lotus (A/V SET), Clams Casino, Thundercat (live), and more. Special guest Troyboi. Thu., Dec. 31, 9 p.m., $65-$1490. 1015 Folsom, 1015 Folsom, S.F., 991-1015, 1015.com.

NYE at Osha Thai: Choose to attend a 5-course Prixe-Fixe dinner and party, or just the party at Osha Lounge. w/ DJ J-Fearless and more. Thu., Dec. 31, 8 p.m.-2 a.m., $80-$180. Osha Thai Restaurant & Bar, 2033 Union, S.F., 567-6742, www.oshathai.com.

THE GREATEST MASHUP PARTY IN THE UNIVERSE
BOOTIE SF
SANTACON AFTER-PARTY
SANTA GETS IN FOR FREE BEFORE 11 PM! (BUT ONLY IF SANTA IS FULLY-DRESSED AND NOT TOO WASTED!)
11PM: LIVE MASHUP BAND
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MAIN ROOM MASHUP DJs:
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JIMI G
MIDNIGHT MASHUP SHOW:
JONBENET BUTTERBUNS
LOUNGE:
CIRQUE DU CLICHÉ
DJs: AIRSUN & ANDRÉ
ABOVE:
GASLIGHT MAFIA
Electro-swing: JSINJ & GUESTS
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Event

JEDI TRAINING ACADEMY

Not long ago, scientists thought it unlikely that planets would form around binary stars, but it's been shown that one third of all star systems have two or more suns — making Luke Skywalker's home planet of Tatooine plausible. In 1977, when the first TIE fighters roared across the screen, Twin Ion Engine was just a great sounding name; today, ion thrusters are NASA's first choice in propulsion. So exactly how deep into the **Science of Star Wars** did George Lucas get? Was he prescient or just lucky? Is there hope for light-sabers and hovercrafts? If the Millennium Falcon made the Kessel Run in less than 12 parsecs, how far is Proxima Centauri? All this and more will be discussed and dissected by the very funny and very well-informed Dr. Seth Shostak, winner of this year's Carl Sagan Prize for Science Popularization at Wonderfest. Shostak also happens to be Senior Astronomer and Director of SETI so he has some very considered opinions about the biodiversity represented at Chalmun's Cantina in Episode IV. Grab snacks from the surrounding food trucks and join "Ask a Scientist" in the barn.

Science of Star Wars starts at 7 p.m. at SOMA StrEat Food Park, 428 11th St., S.F. Free-$5; wonderfest.org/star-wars. ***Silke Tudor***

OTHER WORTHY EVENT THIS WEEK

Musical Decadence

Katya Smirnoff-Skyy, our favorite red-headed countess and Popera diva, returns with her award-winning holiday show at 7 p.m. through Dec. 17 at Feinstein's, 222 Mason St., S.F. $30-$45; 415-474-4532

LITERARY EVENTS

Left Coast Writers: Monthly readings by members of the LCW literary community. Second Monday of every month, 6 p.m., free, leftcoastwriters.com. Book Passage, 1 Ferry Building Ste. 42, S.F., 835-1020, bookpassage.com.

The Moth StorySLAM: Dan Kennedy presides over this monthly gathering of raconteurs at which 10 volunteers are randomly chosen to tell a five-minute tale. Second Monday of every month, 7 p.m., $8-$16, themoth.org. Rickshaw Stop, 155 Fell, S.F., 861-2011, rickshawstop.com.

Thursdays at Readers: Weekly poetry readings curated by Jack Hirschman. Thursdays, 6:30 p.m., free. Readers Bookstore, Fort Mason, Bldg. C, S.F., 771-1076, friendssfpl.org.

Voz Sin Tinta: Monthly bilingual poetry reading series curated by Jose Hector Cadena and Marguerite Muñoz. Second Thursday of every month, 6:30 p.m., free. Alley Cat Books, 3036 24th St., S.F., 824-1761, alleycatbookshop.com.

2015 NEW YEAR'S EVE GUIDE

NYE at W Hotel SF: 6 DJs, 5 rooms, 4 hour premium open bar, and 2 lounges. Cocktail or semi formal attire required. Thu., Dec. 31, 9 p.m.-2 a.m., $110, 573-0740, info@sfnightlife.com. W San Francisco, 181 Third St., S.F., starwoodhotels.com/whotels.

NYE Dream 2016: w/ DJs D-Sharp and Caprise. Thu., Dec. 31, 9 p.m.-2 a.m., $22-$27. Fort One Bar & Lounge, 2801 Leavenworth, S.F., 671-8081, fort1sf.com.

NYE Funk/Soul/Disco Party: w/ Afrolicious, Smoked Out Soul, and Will Magid. Thu., Dec. 31, 8 p.m., $20-$40. Rickshaw Stop, 155 Fell, S.F., 861-2011, rickshawstop.com.

NYE International Ball 2015: w/ DJs Aykut, KBLO, Dr T and more. Four and a half hour hosted premium bar, four separate rooms. Thu., Dec. 31, 9 p.m.-2 a.m., $85-$300, 260-9920, www.aykutevents.com/nye. The Palace Hotel, 2 New Montgomery, S.F., sfpalace.com.

NYE Masquerade Ball 2016: w/ DJ NIQ and special guest. Venetian masks requested (but not required). Cocktail attire requested if not in masquerade costume. Thu., Dec. 31, 8 p.m.-1:30 a.m., $75-$399. Embarcadero Center, 1 Embarcadero Center, S.F., 772-0700, www.embarcaderocenter.com.

NYE Massive 2016: w/ DJ Contact, West Kraven, Dj MJ and more. Evening attire required. Thu., Dec. 31, 9 p.m.-2 a.m., $55-$175, nyemassive.com. Parc 55 Hilton Hotel, 55 Cyril Magnin, S.F., 392-8000, parc55hotel.com.

NYE Pub Crawl: Celebrate NYE at a half dozen bars in the Marina! Thu., Dec. 31, 3 p.m.-2 a.m., $30-$100, sfnightlife.com. Bar None, 1980 Union, S.F., 409-4469, sfbarnone.com.

OAKNYE 2016: Dinner and a party w/ DJs Sinkane, Proof and Wazir. Thu., Dec. 31, 7:30 p.m.-2 a.m., $24-$75. Ozumo, 161 Steuart, S.F., 882-1333, www.ozumo.com.

Patti Smith & Her Band: Thu., Dec. 31, 9 p.m., $75 advance. The Fillmore, 1805 Geary, S.F., 346-6000, thefillmore.com.

Paula Poundstone: See comedian Paula Poundstone at the Palace of Fine Arts. All ages. Thu., Dec. 31, 7 p.m., $47.50-$57.50. Palace of Fine Arts, 3301 Lyon, S.F., 567-6642, palaceoffinearts.org.

PianoFight's NYE Super Bash: Tasty bites, a tribute to the best (and worst) of 2015, live karaoke and more. Dress to impress. Thu., Dec. 31, 6 p.m.-1:30 a.m., $35-$150. PianoFight, 144 Taylor, S.F., 816-3691, pianofight.com.

POP NYE: w/ DADA LIFE, Chicane, Ilan Blueston, and more. Thu., Dec. 31, 6:30 p.m., $89.25, www.oraclearena.com/events/detail/pop-new-years-eve. Oracle Arena, 7000 Coliseum, Oakland, 510-569-2121, coliseum.com.

Press Club NYE 2016: w/ DJ Jerry Ross. Thu., Dec. 31, 9 p.m.-1 a.m., $65. Press Club Wine Bar & Lounge, 20 Yerba Buena, S.F., 744-5000, pressclubsf.com.

Primus: A Pork Soda New Year's Eve: Thu., Dec. 31, 9:30 p.m., $65.00. Fox Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010, thefoxoakland.com.

Public Works Presents NYE 2016: w/ Simian Mobile Disco, Jay Tripwire, Matt Hubert, and more. Thu., Dec. 31, 9 p.m., $20-$60. Public Works, 161 Erie, S.F., 932-0955, publicsf.com.

Ruby Skye NYE 2016: w/ DJ Ferry Corsten. Thu., Dec. 31, 8 p.m., $30-$100. Ruby Skye, 420 Mason, S.F., 693-0777, rubyskye.com.

Secret Improv's New Year's Eve Special: Celebrate the New Year with a Secret Improv! No drink minimums and free Oreos! Thu., Dec. 31, 8-9:30 p.m., $25-$30. Shelton Theater, 533 Sutter, S.F., 882-9100, sheltontheater.org.

SF Ballet: Nutcracker: The final two performances of the San Francisco Ballet's The Nutracker. Thu., Dec. 31, 11 a.m. & 4 p.m., $45-$238. War Memorial Opera House, 301 Van Ness, S.F., 864-3330, sfwmpac.org.

Shannon & the Clams: w/ Sonny & the Sunsets Thu., Dec. 31, 9 p.m., $40. Great American Music Hall, 859 O'Farrell, S.F., 885-0750, slimspresents.com.

Slightly Stoopid: w/ Karl Denson's Tiny Universe Thu., Dec. 31, 9:30 p.m., $67.50-$82.50. Warfield Theatre, 982 Market, S.F., 345-0900, thewarfieldtheatre.com.

Speakeasy New Year's Eve Cruise 2016: Blackjack tables and dealers, 2 DJs, four hours of open bar and more. Semi formal/Flapper attire encouraged but not required. Thu., Dec. 31, 7:30 p.m.-1 a.m., $275-$2750, www.newyearscruise.com/events/sf-fume-blanc.php. Pier 40, Embarcadero at Townsend, S.F.

The Stone Foxes and Tumbleweed Wanderers: w/ Coo Coo Birds Thu., Dec. 31, 9 p.m., $40. Slim's, 333 11th St., S.F., 255-0333, slimspresents.com.

Streets of San Francisco New Years Eve: w/ Girl Talk, Too Short, Amp Live and more, Thu., Dec. 31, 9 p.m.-2 a.m., $140-$400, streetsofsfnye.com. Fort Mason, Fort Mason, S.F., 345-7500, fortmason.org.

Studio 54 Revisited: Experience Studio 54's New Year's Eve party of 1979. Featuring DJs, GoGo Girls, flashy sets, and more. Thu., Dec. 31, 9 p.m.-2 a.m., $106-$1040. McTeague's Saloon, 1237 Polk, S.F., 776-1237, mcteagues.com.

SUGAR New Years Eve: w/ DJ DEFT. Thu., Dec. 31, 9 p.m.-2 a.m., $35. The Cafe, 2369 Market, S.F., 621-4434, cafesf.com.

Tainted Love: Cocktail attire, black tie optional. Complimentary glass of champagne, hats, party favors, and traditional balloon drop. Thu., Dec. 31, 8 p.m., $60. Bimbo's 365 Club, 1025 Columbus, S.F., 474-0365, bimbos365club.com.

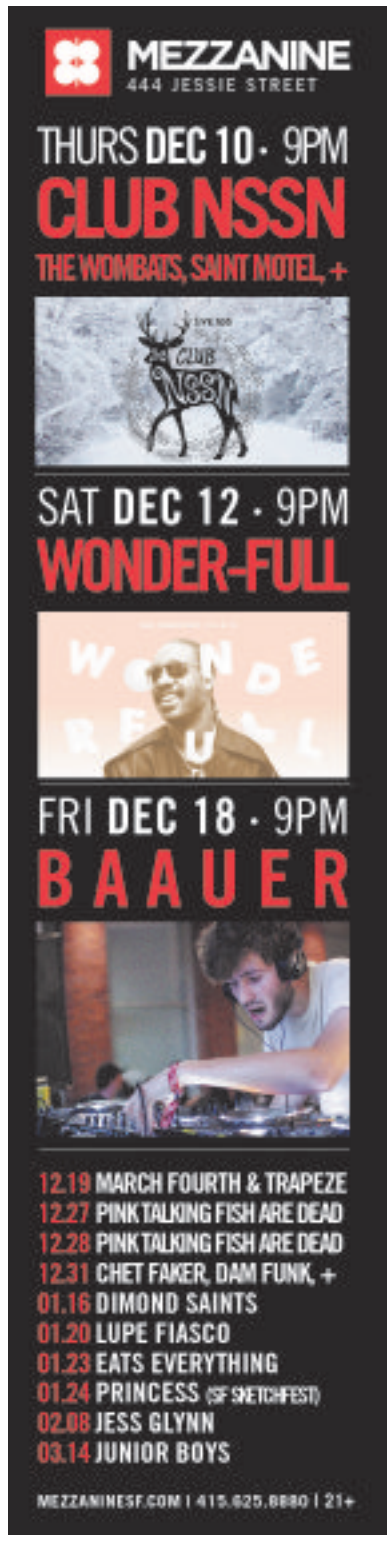
Trails And Ways: w/ Crashing Hotels, Breakdown Valentine. Thu., Dec. 31, 9 p.m., $20-$22. Bottom of the Hill, 1233 17th St., S.F., 621-4455, bottomofthehill.com.

USS Hornet's New Year's Eve Celebration: w/ O'Clock Jump. Period attire welcome, black tie optional. Cash bar and food concessions. Free parking. Thu., Dec. 31, 7:30 p.m.-1 a.m., $45-$95. USS Hornet Museum, Pier 3, Alameda Point, Alameda, 510-521-8448, uss-hornet.org.

The Weight NYE Celebration: Playing Songs of The Band, featuring former members of The Band, Rick Danko, a Levon Helm Band w/ Moonalice. Thu., Dec. 31, 8 p.m., $75-$85. Sweetwater Music Hall, 19 Corte Madera Ave., Mill Valley, www.sweetwatermusichall.com.

Wild Night Out NYE 2016: w/ DJ Majestichris, DJ Teejay Macks, DJ Static. Thu., Dec. 31, 9 p.m.-2 a.m., $29-$500, sfclubs.com. The Factory, 525 Harrison, S.F., 538-7977.

Zeki's Bar NYE Bash 2016: Open bar all night, dancing, and champagne at midnight. Thu., Dec. 31, 8:30 p.m., $75-$95. Zeki's Bar, 1319 California, S.F., 928-0677, www.zekisbar.com.



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Wed 12/16 | Film

NOIR NOEL

As the holiday cheer approaches the relentless level, there's nothing like a dose of noir to counteract the goo. ***Noir City Xmas*** features a double bill of cynical, dark 1940s cinema and should reinforce one's sensible lack of faith in humanity. The program opens with Max Ophuls' *The Reckless Moment*, in which accidental homicide happens, and a shady stranger enters the picture, after a California homemaker decides to separate her daughter from the influences of a rotten boyfriend. Joan Bennett, Geraldine Brooks, and James Mason star in the plot-twisty suspense. Henry Hathaway's *Kiss of Death* stars Victor Mature as a parolee who fears for his life after he helps the cops catch a psycho criminal (Richard Widmark) who, due to a D.A. bungle, goes free. The evening will also include an appearance by noir maven Eddie Muller, who will reveal the complete schedule of the upcoming Noir City 14 festival.

Noir City Xmas will present *The Reckless Moment* at 7:30 p.m. and *Kiss of Death* at 9:30 p.m. Wednesday, Dec. 16, at the Castro Theatre, 429 Castro St., S.F. $12; noircity.com. ***Anita Katz***

The WordParty: Open mic poetry with hosts Jennifer Barone and Ingrid Keir, plus music by Nova Jazz. Third Tuesday of every month, 8 p.m., donation, thewordparty.com. Viracocha, 998 Valencia, S.F., 374-7048, viracochasf.com.

Write Club: Writers spar in 7-minute bouts based on given themes. Hosted by Casey Childers and Steven Westdahl. Third Tuesday of every month, 8 p.m., $5-$10, 647-2888, writeclubsf.com. Make-Out Room, 3225 22nd St., S.F., makeoutroom.com.

Writers with Drinks: Spoken-word variety show that mixes genres — including poetry, stand-up comedy, sci-fi, romance, mystery, erotica, memoir, and more — to raise money for local nonprofits. 7:30 p.m., $5-$20, writerswithdrinks.com. Elbo Room, 647 Valencia, S.F., 552-7788, elbo.com.

THEATER

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, $25-$130, beachblanketbabylon.com. Club Fugazi, 678 Green, S.F., 421-4222, beachblanketbabylon.com.

"Disgraced": A Pulitzer Prize-winning drama by Ayad Akhtar which explores identity politics and Islamophobia through the course of a dinner party Through Dec. 20, $15.50-$57. Berkeley Repertory Theatre, 2025 Addison St., Berkeley, 510-647-2949, www.berkeleyrep.org.

Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., $34, foodiesthemusical.com. Shelton Theater, 533 Sutter, S.F., 882-9100, sheltontheater.org.

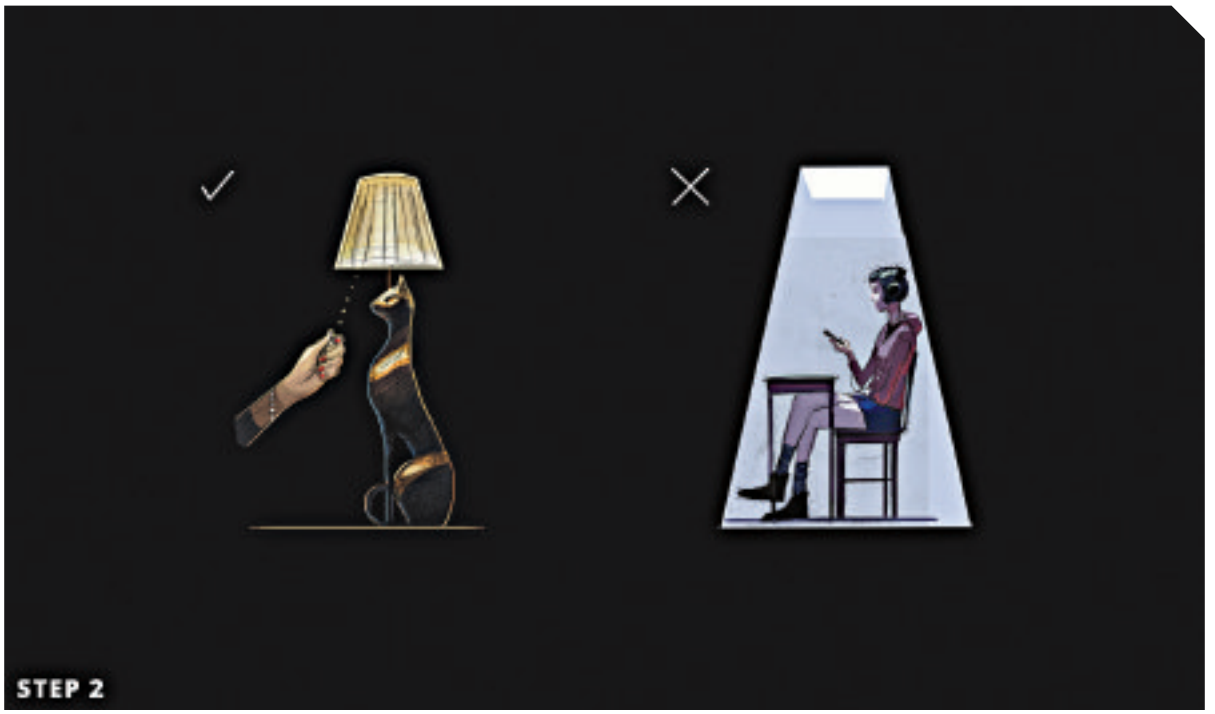
"A Gentleman's Guide to Love & Murder": A music comedy and 2014 Tony Award Winner. Through Dec. 27, $45-$75. Golden Gate Theatre, 1 Taylor, S.F., 551-2000, shnsf.com.

"Super Food": The Musical: Dance, music and the celebration of food. Through Dec. 19, 8 p.m., $20, 800-838-3006. Exit Theatre, 156 Eddy, S.F., theexit.org.

Listener Supported

An Oakland musician and an S.F. illustrator enhance the art of music consumption.

By Zack Ruskin



"Blasting it on your ancestor's hi-fi, surrounded by your ghosts." "Humming along while riding a bike in a foreign city." "Putting it on a primo car stereo while driving across the endless desert."

These are three of the instructions included in the listening guide for Oakland musician Makeunder's *Great Headless Blank* EP. The listening guide — a joint project between Hamilton Ulmer, the man behind Makeunder, and Dean Stuart, a San Francisco illustrator — began a year ago as Ulmer put the finishing touches on a record dealing with what he calls "really tricky subject matter."

Makeunder describes his sound "as if Wagner made arrangements of David Byrne songs." The result is an intense array of pop dissonance that blends disparate genres like art rock and soul. The subjects woven through *Great Headless Blank* include the passing of Ulmer's father from lung cancer, a long-distance relationship that was born and ended in the wake of that death, and the emotions he felt sifting through his past while emptying out his parents' home in San Antonio.

"I wanted this sort of strange, ebullient, magical feel to the EP," he explains, "but it's a pretty difficult listen."

Discussing his desire to encourage people to listen a little more thoughtfully, and not simply play the album while going about their day, Ulmer joked with a friend that he should make a step-by-step guide that listed the procedures for optimally listening to music. Kidding or not, the idea took root in Ulmer's mind, and he reached out to a few illustrators. Someone put him in touch with Stuart, who found the album "powerful and unique."

"I hadn't heard anything like it before," Stuart says. "I immediately got the sense that there was a heavy narrative quality to the work."

Stuart, who graduated from the California College of the Arts in 2010 and recently contributed to a Wes Anderson-inspired art show called "Bad Dads," met with Ulmer at the Awaken Café in downtown Oakland, where Ulmer unveiled the layers of emotions and storylines behind *Great Headless Blank*. Together, they devised something that could aid the narrative of the music without overpowering it. Their focus was the idea of music as more than just a soundtrack to the listener's daily activities.

"I think music is a very visual medium for the people that make it," Ulmer says. "You visualize what you're making when you're making it."

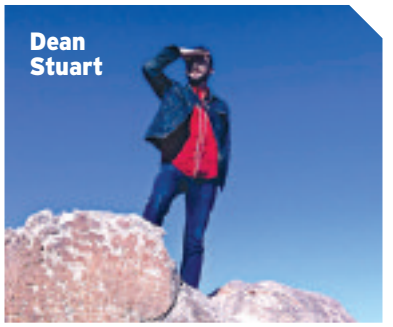
For Stuart, the reverse is true, too. He often uses music as inspiration when creating a new piece, and relished the idea of finding a way to incorporate another medium entirely into his work.

Album art has long shaped the public's understanding of music, from the shock value of a naked lady adorning the cover of Jimi Hendrix's *Electric Ladyland* to the present day work of companies like Jack White's Third Man Records, where every facet of the record, including the vinyl itself, is treated as a potential canvas. For Stuart, it's the gatefold for the Beastie Boys' *Hello Nasty* that sticks in his mind. He remembers opening up the album as a kid and seeing the interior of the spaceship, complete with all the little compartments and rooms mapped out.

"That was one of the things I was thinking of when I was creating the listening guide," he says, "a visual map of these stories."

The results, which Stuart initially rendered as sketches before scanning and digitally coloring them, are ethereal and surreal. One image shows a figure in a blazer and tie next to a gramophone, seated among four specters. Another portrays an astronaut adrift in the endless black of space, a Walkman floating beside him.

Exchanging the fantastical for the practical, the step-by-step portion of the guide is humorous in its clinical tone. There are specifics given for the dimensions of the ideal room in which to play the EP, as well as suggestions for the optimal number of lumens to achieve the perfect mood lighting. Stuart found his inspiration for this section in the instructional guides found on airplanes and other manuals of a similar nature.



"They're really dry and boring," he says, "but if you combine them with something creative and colorful like a musical album, I think you get something really original."

While the listening guide is available online, Ulmer confesses that, at the time he and Stuart were putting it together, he had no idea how he planned to release his EP.

"At that point, the last thing I'd released was in 2012. No one in Oakland really knew who I was — maybe a handful of people. It kind of took us by surprise when things started to pick up. Originally, we were just going to publish [the guide] on the internet and see what happened, but at this point, we think it would be really great to release it."

How the guide will take physical form is still under discussion. Ulmer suggests that he may have it printed and sold as merchandise at his live shows, while acknowledging that a vinyl pressing of his EP with the guide included within is "its natural home."

For Ulmer, the project extends beyond something to sell or package with his albums. When working with Stuart to create the guide, they were simply "making it just to make it." Emanating across the guide is a shared passion for storytelling.

"We're coming from the same place, with a story as an image or a story as a song," Stuart says. "I mean, we do very different things, but we're coming from the same place, emotionally, when we create something."

"It's really neat to pair visual art with music," Ulmer adds. "Because I think it helps us give voice to some of these deep, visceral forms that we have in our heads. And it's just cool as hell."

NEW YEAR'S EVE
BURNING BOWL CEREMONY
DECEMBER 31, 7 P.M.-8 P.M.

Enjoy a meaningful, contemplative ritual for releasing all that you don't want to carry into 2016 and setting your intentions for what you do. "Spiritual but not religious," this annual ceremony is cherished as a wonderful way to end your year...and still have time for other New Year's Eve festivities! Everyone welcome; there is no cost to attend (a love offering is encouraged).

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David Haneke

Usher Confessions

The San Francisco Opera performs two versions of Edgar Allan Poe's creepiest story.

By Emily Wilson

Sometimes, says opera singer Jason Bridges, it's nice to do something a little different than the usual "boy meets girl" story. For instance, a "devastated brother with an ailing sister in a decaying castle" story can be a nice change of pace.

As the narrator of Gordon Getty's *Usher House*, Bridges plays Edgar Allan Poe, a role he took on for the 2014 world stage premiere at the Welsh National Opera. With its hints of incest and a rising-from-the-dead theme, you wouldn't call Getty's opera a typical love story. Poe's oeuvre is not short on otherworldly tales, and "The Fall of the House of Usher" — a tale about Roderick Usher, his sister Madeline, and a glow-in-the-dark lake — may be his most unsettling.

The San Francisco Opera takes on two versions of the story when *Usher House* makes its U.S. premiere this week as a double bill with Claude Debussy's *La Chute de la Maison Usher*.

"It's interesting to do a piece based on a gothic horror story," says Bridges, a tenor who has played roles in operas including *Così fan tutte*, *La Traviata*, and *Lucia di Lammermoor*. "Contemporary media can be so graphic and visually based, but the subtlety of letting your own mind create horror can be scarier than having a movie throw up a lot of graphics. Your mind can come up with far creepier things."

Getty's insertion of Poe as the narrator in his opera adds a lot to the piece, says conductor Lawrence Foster, who's making his debut at S.F. Opera this season, first with *The Magic Flute*, and now with these two shorter works.

"It's a stroke of genius," Foster says. "Poe was quite an unusual person, and his real-life strangeness makes him as a character a perfect foil to Roderick Usher. It adds a fantastic dimension to have the author in the piece."

Foster thinks Debussy's opera — which he left unfinished when he died in 1918, and which Robert Orledge reconstructed — doesn't resemble Getty's in any way.

"They're very contrasted, musically," Foster says. "Getty's music is quite Americana, and the writing is very transparent, with enormous importance given to the text. It's highly dramatic and the last words are sung by Poe, and it ends in total hysteria — an enormous contrast to the Debussy, which is almost a sad reflection on the fall."

Getty, who Foster compares to the San Francisco Symphony's Michael Tilson Thomas in his concern for the text, makes references in *Usher House* to literature, history, and royal families. In an interview in the show's program notes, Getty says he wanted to make the story about chivalry and gallantry battling evil. So he turned the three principal characters — Roderick, his sister Madeline, and Poe, the narrator — into the "kind of people you'd want your children to marry." (He does acknowledge that this may not be exactly what Poe had in mind.)

To establish the house's evil, Getty creates an 11th-century sovereign who orders the house to be torn apart and its stones cast into the "tarn," or mountain lake. Roderick Usher's grandfather later has them dredged up and the house reconstructed in America near another tarn. The Usher ancestors? They've been in the crypt all along, and show up in the story.

Featuring images of Penrhyn Castle.

For some people, contemporary opera means atonal music, which can be a hard sell. Bridges says that's not what is happening here, adding that there are videos onstage to help tell the story.

"It's very approachable and audience-friendly and eerie the way Mr. Getty uses orchestral colors," Bridges says about *Usher House*. "Certain characters have melodic phrases that repeat, which is quite nice. There's one very beautiful aria that I happily get to sing, and there's a beautiful melody when Roderick is setting the scene and explaining the history of the Usher line and about building and moving the house."

Additionally, Foster says he tries to be as faithful as possible to the musical text of each opera and to its different sounds. The Debussy, he says, is the ultimate idea of French music, down to a particular way of using the bows in the string section, while Getty's music has open harmonies and an Americana sound reminiscent of Aaron Copland.

"I mean this in the very, very best sense," he says. "It's like the highest class of film music, where at certain moments there are dramatic events on stage when words don't suffice, and he lets the orchestra explode."

The Fall of the House of Usher
Through Sunday, Dec. 13, at the S.F. Opera, 301 Van Ness Ave., 415-864-3330 or sfopera.com

Deen and Delusion

Over Thanksgiving weekend, the porn industry was rocked with — of all things — a sex scandal. Writer-performer Stoya came forward with allegations that James Deen, porn's prolific boy-next-door (as well as Stoya's) ex-boyfriend, assaulted her.

"James Deen held me down and fucked me while I said no, stop, and used my safe word. I just can't nod and smile when people bring him up anymore," Stoya tweeted on Nov. 28, prompting eight women (and counting) to come forward about surviving assaults from Deen.

Ten thousand retweets and one viral hashtag later, Deen is facing some serious consequences. Formerly referred to as both the Ryan Gosling and the Bob Dylan of porn, Deen may now be a contender for — at best — the title of "Bill Cosby of adult entertainment." So speculated *Daily Beast* writer and former Deen co-star Aurora Snow, anyway.

"The only thing that surprises me about the situation is that it took this long for one of his many victims to go public with their story," said San Francisco porn star Daisy Ducati. "The list of performers who will privately name Deen as their abuser is endless."

Ducati added, "Stoya is incredibly brave for doing what she did."

Lusted after and beloved by an army of female fans, Deen garnered tremendous crossover appeal and heartthrob status, even shooting a mainstream film with Lindsay Lohan, *The Canyons*, in 2013. In 2012, *The Observer* wrote, "Onscreen he seems to exhibit savant-level responsiveness to his partner's cues, anticipating (correctly, by the sounds of it) when she'd like to be kissed and when she'd like to be slapped."

The glowing praise Deen once received, specifically from feminist sex writers, now appears haunting in light of so many victims coming forward. The clues were there, but no one wanted to believe that the charmer with the good looks might be using them to prey on women, as Deen allegedly has been doing for years. Some people regarded him as a feminist and consent advocate, although he did say on record last year that he didn't care about feminism, describing "Yes Means Yes" consent laws as the "dumbest fucking law I've ever heard of."

Local BDSM porn studio kink.com, where one of the attacks is said to have occurred, announced on Nov. 30 that it would "cease all ties with James Deen as both a performer and producer." Known for his work depicting rough, aggressive sex, director John Stagliano of Evil Angel — where Deen shot more than 100 scenes —announced that his company, too, would sever ties with the star. Additionally, Deen's advice column and advertising relationship with *The Frisky* was swiftly terminated, he stepped down from his role as chairman of the Adult Performer Advocacy Committee, and the dildo replicating Deen's penis was pulled from the market.

"The porn industry turned its back on a famous, high-earning rapist aeons faster than Hollywood or fashion ever would," artist Molly Crabapple tweeted, echoing San Francisco comedienne (and former sex worker) Margaret Cho. "Porn seems to deal with sexual abuse allegations faster than all industries, religious institutions, and governments combined," Cho tweeted.

Though porn isn't the NFL and James Deen isn't Ray Rice, there was a lot of money tied up in this, which makes his swift dismissal so surprising. Cade Metz of *Wired* recently reported that porn is no longer the industry of high profit margins that it once was, as the big players in the world of online platforms are intent on keeping porn out, reducing the industry's stature. But the rape scandal may reveal an industry culture that is more close-knit than cutthroat, despite the dwindling profits. There may not be much money in porn these days, but it seems that there is something our industry has figured out that professional sports, comedy, religion, and politics are all still grappling with. Since the allegations have surfaced, there has been very little foot-dragging, excuse-making, or writing the incident off as a he-said, she-said.

Although there is never any good news when it comes to rape allegations, it's refreshing to see an industry respond with solidarity for those brave enough to speak up.

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Bleeding Heart

Not rated. Opens Friday at the Roxie Theater.

Diane Bell's drama *Bleeding Heart* has its heart in the right place, but not much else. May (Jessica Biel) is a successful yoga instructor and devotee of non-violence who tracks down her long-lost biological sister, a sex worker nicknamed Shiva (Zosia Mamet) who lives with her abusive pimp Cody (Joe Anderson). May wants to help Shiva out of that life, but no one else wants her to, neither May's boyfriend Dex (Edi Gathegi) nor her mother Martha (Kate Burton), and certainly not Shiva herself. *Bleeding Heart* unwisely attempts to justify Shiva's use of that name, mangling Manhattan Project physicist Robert J. Oppenheimer's famous (and easily researched) quotation from the *Bhagavad Gita*, "I am become death, destroyer of worlds." Cody misquotes it as "I am Shiva," which is wrong on multiple levels — Vishnu said it, not Shiva — and the misquoting goes unchallenged, as though the movie itself doesn't know any better. It's a little thing, but the little things are where the well-meaning *Bleeding Heart* often stumbles. Certain actions by Dex and Martha in the third act have no motivation other than to set up the script's final confrontation, by which point it's hard to care whose blood gets spilled. There's a core of a good idea here, but the film itself is pale and anemic. ***Sherilyn Connelly***

Hitchcock/Truffaut

Not rated. Opens Friday at the Opera Plaza Cinema.

Based on a series of interviews with Alfred Hitchcock, French New Wave director François Truffaut's seminal 1966 *Hitchcock/Truffaut* was one of the first books to take film seriously as an art form, and to suggest that even a vulgar crowd-pleaser such as Hitchcock could be considered an artist. Along with photos and audio recordings from those original interviews, notable directors such as Richard Linklater, Martin Scorsese, and David Fincher discuss Hitchcock's influences and techniques — he was arguably one of the most personal of filmmakers, putting his desires and fetishes onscreen

Hitchcock/Truffaut

— with special attention given to *Psycho* and *Vertigo*. Though some time is spent on *Psycho*'s already overanalyzed shower scene, Scorsese also goes into detail about the underappreciated first act, explaining in some detail about why the framing of Janet Leigh driving her car is so precise. Much more of that would have been welcome, which is the main problem with *Hitchcock/Truffaut*: 80 minutes is barely enough time to scratch the surface. After all, the book *Crystal Lake Memories: The Complete History of Friday the 13th* received a 400-minute film adaptation, and *Hitchcock/Truffaut* deserves no less, just like *Lifeboat* deserves as much attention as *Psycho*. Everything in the existing version of *Hitchcock/Truffaut* is gold, to be sure, but there are still riches left in the vein. ***SC***

Youth

Rated R. Opens Friday at the Clay.

Paolo Sorrentino's grand *Youth* is of a piece with his 2013 *The Great Beauty*, but more accessible to those who are not invested in the state of Italian culture. Set entirely at a very expensive-looking spa in the Alps, *Youth* spends much of its time with three characters: Fred (Michael Caine), a retired composer who refuses constant offers to perform his most famous work for the Queen; Mick (Harvey Keitel), a director writing his next film; and Jimmy (Paul Dano), a youngish movie star trying to escape the typecasting from the sci-fi flicks that made him famous. In its setting and themes, *Youth* bears some resemblance to *Clouds of Sils Maria*, but it's far less character-driven, functioning more as a lush hangout film, replete with Sorrentino's usual Fellini-esque love of non-sequiturs and full-frontal nudity. (Also, floating. So much floating, and the occasional levitation.) A third-act cameo by Jane Fonda falls flat, but Caine and Keitel have terrific chemistry, and it's hard to believe they've never acted together before. Though his films like *The Great Beauty* and *Youth* tend to stay put — geographically speaking — Sorrentino still has a knack for framing his constantly lovely images like he's shooting a Cinerama travelogue, and they demand to be seen on as big a screen as possible. ***SC***

Youth

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OPENING

The Quay Brothers on 35MM: Curated by Christopher Nolan "We don't in any way try to emulate what's outside our window. That's the last thing we'd want to emulate." So say legendary stop-motion animators Stephen and Timothy Quay in Christopher Nolan's eight-minute documentary *Quay*, one of the four short films in *The Quay Brothers on 35MM: Curated by Christopher Nolan*. And indeed, the Quays' films are very much in their own surreal, often unsettling little universes of creepy figures in creepy surroundings. It's no coincidence that one of their first works was a tribute to Czech animator Jan Svankmajer, and while that film is not among the shorts selected by Nolan for this show, he still picked some good stuff: 1986's *Street of Crocodiles*, 1991's *The Comb*, and 2000's *In Absentia*, while *Quay* itself is essentially a tour through their studio in England, lit more like a Nolan film than it probably is on a daily basis. To attempt a description of a Quay film's plot is to miss the point, but if the aim of cinema is to achieve a collective dream-state — and let's say that it is — then a Quay Brothers film emulates what you might see outside the window of a particularly disturbing nightmare. It's no wonder the director of *Inception* wants to share those dreams with the world. (SC)

FILM SHOWTIMES

To submit a listing (at least 10 days before issue date), email film@sfweekly.com.

4-Star Theatre. *The Assassin*: In ninth-century China, an exiled assassin (Shu Qi) must choose between love or duty when she receives orders to kill a man (Chang Chen) from her past. Daily. *The Room*: Johnny (Tommy Wiseau) is a successful banker who lives happily in a San Francisco townhouse with his fiancée, Lisa (Juliette Danielle). One day, inexplicably, she gets bored of him and decides to seduce Johnny's best friend, Mark (Greg Sestero). From there, nothing will be the same again Daily. *Theeb*: In 1916, Theeb lives with his Bedouin tribe in a remote part of the Ottoman Empire. When his older brother has to escort a British officer across the desert, Theeb tags along for the adventure. Starting Dec. 11. Daily. 2200 Clement, San Francisco, 666-3488, lntsf.com/4-star-theatre.html.

AMC Metreon 16. *The Big Short*: When four outsiders saw what the big banks, media and government refused to, the global collapse of the economy, they had an idea: The Big Short. Their bold investment leads them into the dark underbelly of modern banking where they must question everyone and everything. Daily. *In The Heart of the Sea*: Oscar winner Ron Howard directs the action adventure In the Heart of the Sea, based on Nathaniel Philbrick's best-selling book about the dramatic true journey of the Essex. In the winter of 1820, the New England whaling ship Essex was assaulted by something no one could believe: a whale of mammoth size and will, and an almost human sense of vengeance. The real-life maritime disaster would inspire Herman Melville's Moby-Dick. But that told only half the story. In the Heart of the Sea reveals the encounter's harrowing aftermath, as the ship's surviving crew is pushed to their limits and forced to do the unthinkable to stay alive. Daily. 101 Fourth St., San Francisco, 369-6207, amctheatres.com/movie-theatres/amc-metreon-16.

Balboa Theatre. *Popcorn Palace*: Every Saturday at 10 a.m. $10 gets ticket plus popcorn and drink! 12/12 *It's a Wonderful Life*. 12/19, 12/26 *Star Wars: The Force Awakens*. Saturdays, 10 a.m. *Horror Express*: Alexander Saxton (Christopher Lee), a brilliant British anthropologist researching in the Russian Far East, boards the Trans-Siberian Express with his latest discovery, a frozen specimen he hopes to prove is the missing link. But en route to Europe, passengers begin to turn up dead, and terror engulfs the train as Saxton and his partner, Dr. Wells (Peter Cushing), struggle to contain a mysterious -- and increasingly murderous -- force with the power to control minds. Mon., Dec. 14, 7:30 p.m. *It's A Wonderful Life*: After George Bailey (James Stewart) wishes he had never been born, an angel (Henry Travers) is sent to earth to make George's wish come true. George starts to realize how many lives he has changed and impacted, and how they would be different if he was never there. Daily. 3630 Balboa, San Francisco, 221-2184, balboamovies.com.

Castro Theatre. *THUNDERCRACK!*: In 1975, San Francisco filmmakers Curt McDowell and writer/actor George Kuchar created the exceptionally perverse, shocking and utterly brilliant *THUNDERCRACK!*, a film not recommended for those with tender sensibilities, and the world's only kinky art-adult horror film. With the initial setup of an atmospheric gothic tale it quickly turns into an eerie orgy of tasteless humor, incredibly quotable dialogue, graphic horror and raunchy sex. The 7:30 screening includes a pre-show hosted by Peaches Christ and features special guests. Fri., Dec. 11, 3 & 7:30 p.m. Double Feature: *The Nightmare Before Christma* and *Elf*: *The Nightmare Before Christmas*: Producer Tim Burton's warped holiday fantasy is a true stunner. Pumpkin King Jack Skellington wants to remake Christmas in his own image, with help from the other residents of Halloween Town. *Elf:* Will Ferrell plays one of Santa's elves who learns of his true identity as a human and goes to New York City to meet his biological father, spreading Christmas cheer in a world of cynics as he goes. Jon Faverau's spirited, good-natured holiday comedy benefits greatly from Ferrell's do anything for a laugh performance. Sun., Dec. 13, 3:30, 5:05, 7 & 8:35 p.m. 429 Castro, San Francisco, 621-6120, castrotheatre.com.

Clay Theatre. *The Room*: Tommy Wiseau's cinematic bomb is every bit as bad as it's cracked up to be. You'll crack up as well at this riotous midnight screening with lots of *Rocky Horror*-style audience participation. Second Saturday of every month, 11:59 p.m. *Royal Opera House: Nutcracker*: Celebrate Christmas with this classic production of Tchaikovsky's ballet. Sun., Dec. 13, 11 a.m. *Youth*: A poignant tale of how we each find our own passion in life, starring Michael Caine, Harvey Keitel, Rachel Weisz, Jane Fonda and Paul Dano. Starting Dec. 11. Daily. 2261 Fillmore, San Francisco, 267-4893, www.landmarktheatres.com/san-francisco/clay-theatre.

Embarcadero Center Cinema. *Brooklyn*: A young Irish immigrant (Saoirse Ronan), navigating her way through 1950s Brooklyn, must choose between two countries when her new vivacity is disrupted by her past. Daily. *Carol*: Cate Blanchett and Rooney Mara star as women from different backgrounds who find themselves feeling a forbidden attraction in 1950s Manhattan. Daily. *The Danish Girl*: A love story inspired by the lives of artists Lili Elbe and Gerda Wegener, as they navigate Lili's journey as a transgender pioneer. Daily. 1 Embarcadero Center, San Francisco, 267-4893, www.landmarktheatres.com/san-francisco/embarcadero-center-cinema.

Exploratorium. *Saturday Cinema*: Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays. Free with museum admission. Pier 15, San Francisco, 528-4444, exploratorium.edu.

Great American Music Hall. Timeline Missions presents *Degrees North*: Mon., Dec. 14, 8 p.m. $16. 859 O'Farrell, San Francisco, 885-0750, slimspresents.com.

The Knockout. *Cyberpunk Cinema*: Thrillhouse Records presents a classic sci-fi flick every month, preceded by an episode of *Cowboy Bebop*. Second Monday of every month, 6:30 p.m. Free. cyberpunkcinema.tumblr.com. 3223 Mission, San Francisco, 550-6994, theknockoutsf.com.

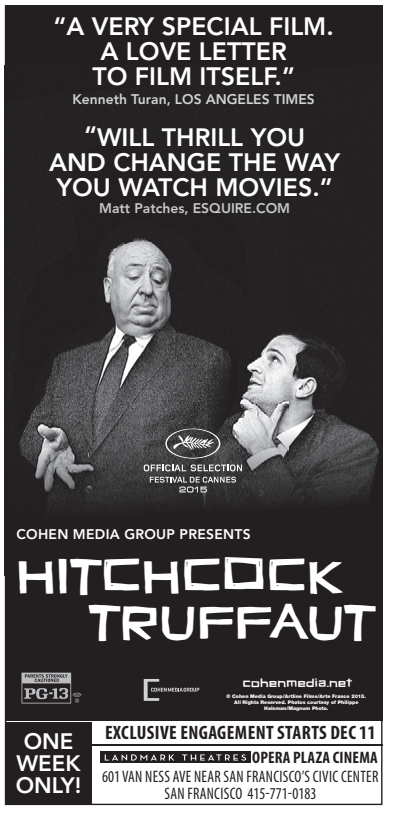
Opera Plaza Cinema. *The Wonders*: A family of beekeepers living in stark isolation in the Tuscan countryside is disrupted by a reality TV show intent on showcasing the family. Daily. *Hitchcock/Truffaut*: In 1962, François Truffaut persuaded Alfred Hitchcock to sit for an interview in which the great British director would share the secrets of his cinema. Starting Dec. 11. Daily. *Macbeth*: A fearless Scottish general (Michael Fassbender), haunted by a prophecy and his own ambition, uses murder to gain the power of the throne. Daily. 601 Van Ness, San Francisco, 267-4893, www.landmarktheatres.com/market/SanFrancisco/OperaPlazaCinema.htm.

Presidio Theatre. *The Good Dinosaur*: Luckily for young Arlo, his parents (Jeffrey Wright, Frances McDormand) and his two siblings, the mighty dinosaurs were not wiped out 65 million years ago. When a rainstorm washes poor Arlo (Raymond Ochoa) downriver, he ends up bruised, battered and miles away from home. Good fortune shines on the frightened dino when he meets Spot (Jack Bright), a Neanderthal boy who offers his help and friendship. Together, the unlikely duo embark on an epic adventure to reunite Arlo with his beloved family. Daily. *Spotlight*: In 2001, editor Marty Baron of The Boston Globe assigns a team of journalists to investigate allegations against John Geoghan, an unfrocked priest accused of molesting more than 80 boys. Led by editor Walter "Robby" Robinson, reporters Michael Rezendes (Mark Ruffalo), Matt Carroll and Sacha Pfeiffer interview victims and try to unseal sensitive documents. The reporters make it their mission to provide proof of a cover-up of sexual abuse within the Roman Catholic Church. Daily. 2340 Chestnut, San Francisco, 776-2388, lntsf.com.

Roxie Theater. *Bleeding Heart*: Reserved yoga instructor May (Biel) lives a peaceful, clean-living life with her boyfriend. But her carefully maintained equilibrium is thrown out of balance when she discovers her long-lost biological sister Shiva (Mamet), a street-smart yet naive young woman caught working the streets and trapped in an abusive relationship. May feels compelled to rescue the hapless Shiva but as she takes steps to pull Shiva back from the edge she finds herself increasingly drawn out of her sedate world and deeper into Shiva's chaotic one. Dec. 12-17. *The Quay Brothers on 35MM: Curated by Christopher Nolan*: A touring package of four films curated by Christopher Nolan. Featuring *In Absentia*, *The Comb*, *Street of Crocodiles*, and the world premiere of Christopher Nolan's *Quay* in all new 35mm prints. Dec. 11-17. *Blind*: Ingrid (Ellen Dorrit Pettersen) is a woman contending with the loss of vision. In trying to navigate a world without sight, she spends her days attempting to reconstruct the visual world as she once knew it. As she struggles with her new found predicament, she begins writing salacious fictional stories that slowly morph into fantasies of what her husband does when she's not around. When real-life events seamlessly give way to Ingrid's creations, she is able to find a means to come to terms with her disability. Provocative, sexy and deeply-felt, "Blind" won raves out of its premiere at Sundance where it won the World Cinema Screenwriting Award as well as the Label Europa Cinemas Award at the Berlin International Film Festival the following month. Fri., Dec. 11, 9 p.m.; Sat., Dec. 12, 7 p.m.; Sun., Dec. 13, 7 p.m.; Tue., Dec. 15, 7 p.m.; Wed., Dec. 16, 7 p.m.; Thu., Dec. 17, 7 p.m. 3117 16th St., San Francisco, 863-1087, roxie.com.

Temescal Arts Center. *Shapeshifters Cinema*: Free monthly film series featuring experimental image manipulators and ambient sound shamans. Second Sunday of every month, 8 p.m. Free. shapeshifterscinema.com. 511 48th St., Oakland, 510-923-1074, temescalartscenter.org.

Yerba Buena Center for the Arts. *Music Movies*: From industrial noise to latin boogaloo to the sounds of Thailand, this series of new music films has something for all adventurous viewers. Featured are renowned filmmaker Les Blank's previously unreleased documentary about Leon Russell, and Doug Aitkin's epic Station to Station composed of 62 one-minute films about a cross-country train journey with a constantly changing group of artists, musicians and performers. Three more films round out the series with in-depth looks at the American genre of Latin boogaloo, the industrial music and noise scene in Europe and the U.S., and the diversity of amazing music from Thailand. Through Dec. 20. 701 Mission, San Francisco, 978-2787, ybca.org.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Designing Children

Have you ever seen model Hannah Davis, the host of *Project Runway: Junior*? She is engaged to Derek Jeter, although I'm sure whatever snickering that causes is along the lines of, "She is so out of his league." (Get it? *League*!)

Good God, this woman is hot. Vapid and distant, but hot. Yes, she performs better in front of the camera than Cindy Crawford did on *House of Style*, but then again, so would a slime mold. Davis, the *Sports Illustrated* model who basically let the world peek at her (shaved) bush as she pulled down her bikini bottom, is goddamn beautiful. I cannot stop staring at her body, and I am — heretofore, anyway — a straight woman.

The question is, Why does *Project Runway* keep thinking that any offshoot has to have some straight-male eye candy? (As if any straight man watches this show? No.) Lifetime has made many mistakes in this franchise. However, in *Junior*, it has finally created a *Project Runway* spinoff that doesn't suck — huzzah! (*Threads* sucked, *Project Accessory* sucked, and *Under The Gunn* sucked.) *Project Runway: Junior* is good because it's basically a straight copy of the original. I'd like to say that I would be in favor of anything starring Tim Gunn but dang, *Tim Gunn's Guide to Style* sucked too. D'oh!

But enough with the negativity. In a world where subpar reality television rules, one must champion *Project Runway*. This show is what reality TV was created for: competition, the slow whittling away of cast members, and beauty. Yes, beauty. Because *Project Runway* is the only reality TV show to champion creativity that has survived for 14 seasons. It needed a kick-start, however. All reality TV does, as it slouches towards the Bethlehem of its Lifetime.

The answer seems to be little kids. This, gentle reader, is the shark-jumping of reality TV. Like Cousin Oliver on *The Brady Bunch*, or Nicky and Alex Katsopolis on *Full House*, reality television has dialed up the cute factor to resuscitate something with dwindling numbers. The sad thing is, it works. I loved *The Brady Bunch* after the producers brought Oliver on, some 10 years before my actual birth. But that shit persevered, people, and I love *Project Runway: Junior*. Bring on *The Apprentice: Junior* and *The Bachelor: Junior*. (Oh good God yes, please — please! — bring us *The Bachelor: Junior*.)

Who knew that little kids could be so talented? Gordon Ramsay did, who started the trend with *MasterChef Junior*. I don't trust those little kids on *MasterChef*. They have got to be coached, and certainly someone is styling them. No little kid has a sense of fashion like that.

Overall, though, I'm sincerely shocked at how talented people under 20 can be. Tim Gunn hasn't yet had to comment, "This looks like student work" on *PR: Jr*, even though the youngest kid on the show is 13. Ignoring for a moment the casting of dullard Christian Siriano and the aforementioned Davis, it's the only show I look forward to watching each week.

Still, the bell tolls for thee, reality TV. When Fonzie strapped on those water skis and literally jumped a shark, the writing was on the wall. Hell, when Mork showed up, it was on the wall. The water sports were a sad coda.

So what is next? In the short term, I predict a ton of *Junior*-everything. And I'm down for it. But beyond that, I have no idea what's on the horizon. We have always had some sort of reality show on television, beginning with game shows like *Queen For A Day*. *The Loud Family* was PBS' version of *The Real World*. We have always wanted to peer into the lives of others. I have faith in the powers of production. Make it work, Lifetime.

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Popular

Del Popolo, S.F.'s two-and-a-half-ton pizza truck, gets a brick-and-mortar.

By Peter Lawrence Kane

Kevin Kelleher

If you've been to Outside Lands, you know the importance of finding the shortest possible lines for everything: toilets, ID checks, beer, et cetera. At least, that's my mission. Clearly, many hundreds of attendees think differently, because every time I'm running from the Polo Field to the Twin Peaks Stage, triangulating the most efficient way to stuff my face, the line for Del Popolo's pizza truck stretches across the entire fairway, perpendicular to the foot traffic.

San Franciscans are notorious for waiting in line for commonly available foods. In this case, I get it: The pizza is great, and there's macho appeal to a glassed-in oven inside a shipping container on wheels that resembles a War Rig from *Mad Max: Fury Road*. But the idea of skipping half of Hot Chip's set to queue 25 minutes for a slice is too much even for this foodie.

Now that Del Popolo has opened a brick-and-mortar on Nob Hill, the dilemma is solved. Well, partly, anyway. Del Popolo doesn't accept reservations for three or fewer. Even at 8 p.m. on a drizzly Sunday night when I expected thinner-than-normal crowds, it was still a 30-minute wait for a corner of a communal table. (It's not the end of the world, though; Stookey's Club Moderne is up the block.)

In any case: the pizza. It's thin, it's Neapolitan, it comes with four slices, and there are more varieties (six) than there are on the truck. While Del Popolo doesn't have an open kitchen, the wood-fired oven holds pride of place, and watching the pizzaiolos at work is more fun than watching line cooks chop vegetables. By leaps and bounds, the best pizza of the lot is the winter squash ($18), made with mascarpone, spring onions, bacon, and rosemary. The squash is sweet, the bacon is salty, and the mascarpone hovers at just the right level of gooeyness. Alchemically, it's a wonder.

Because the ricotta was under-salted, the bianca ($15) suffered in comparison to its sibling. A little more basil wouldn't be out of place, either, but its comparative mildness lets you appreciate the pie's structure more fully, from the leopard-spotted crust to the blistered air pockets to the chew it retains in spite of the heat.

I miss Del Popolo's broccoli rabe pizza and hope it comes back in the spring, but for now there's an anchovy pie ($18). It was salty as you'd expect, and hot from the Calabrian chili, but I couldn't resist the temptation to throw on some housemade sausage, too. It was overkill, and I have no one but myself to blame, because the fundamentals were solid. If you also find add-ons hard to resist, be advised that Del Popolo provides tiny bowls of red pepper, too. (Be judicious, because it's much fresher than the greasy shakers in a neighborhood slice shop, and a little goes a long way.)

While the pizza is good enough to satiate hardcore fans who've followed the Del Popolo truck for years, the salient fact about this restaurant is that it's more than just pizza. The antipasti, some of which would never be eaten in Naples, are anything but afterthoughts. When your name means "for the people," it's probably best to present at least a veneer of populism, and Del Popolo has managed to be both imaginative and accessible. A bowl of five hush puppies ($10), with the golden-brown crust of falafel, came with housemade hot sauce and honey butter. (Best to smear it all together. Trust.) While broccoli rabe may be absent, there is an appetizer of broccoli roasted in the wood oven ($12) and served with pickled ramps, feta, and chili oil. I was surprised to find it was served cold (as was another cruciferous vegetable dish) but the ramps were bright and acidic, with the wet crunch of fresh bok choy.

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415-589-7940 or delpopolosf.com
Hours: Tue - Thu: 5:30-10 p.m.;Fri-Sat, 5:30-11 p.m.; Sun, 5:30-10 p.m.; Mon, closed.

When you order "charred cauliflower," you might imagine browned chunks of vegetable that look like quartered brains, but here it had been chopped up almost to the point of being frapped. This monochrome, quinoa-esque charred cauliflower ($11) sure doesn't look like much — package it in a clamshell and it would be a tough sell at a grab-and-go lunch spot — but it's thoroughly delicious. As with a tartare, it came with a poached egg that you're meant to mix together. The effect is wonderful, umami-heavy with an undercurrent of lime, although again I found the cool temperature puzzling. Unhappily, the most beautiful antipasto was the least successful, a Monterey Bay squid ($13) that came with celery root, pine nuts, currants, and parsley. The herbs were uniformly fresh, but the shellfish needed either smoke or acid. As my dining date said, "The squid was the least interesting part."

Winter squash pizza

There are two desserts: a Nutella ice cream that's the exact shade of a Wendy's Frosty and chocolate pot de crème with sea salt. Both were great, the lone sticking point being that since almost everyone is inclined to eat a bowl of ice cream before a ramekin of pot de crème, they'll eat the sweeter one first and the richer one second.

Even at capacity, Del Popolo has great acoustics. The space is a little forbidding — factory lighting and cinderblock walls painted ash gray — but there's at least an attempt at warm decor in the portraits from eBay that line the walls. (If unsmiling, Eastern European-looking portraiture in heavy oils could be said to lighten things up, that is.) But austere or not, Del Popolo deserves its continued popularity. Bring three friends and an appetite, order every pie, and dig into one slice of everything.

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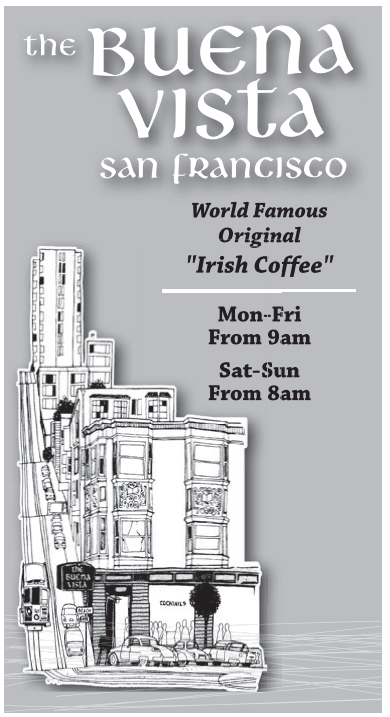

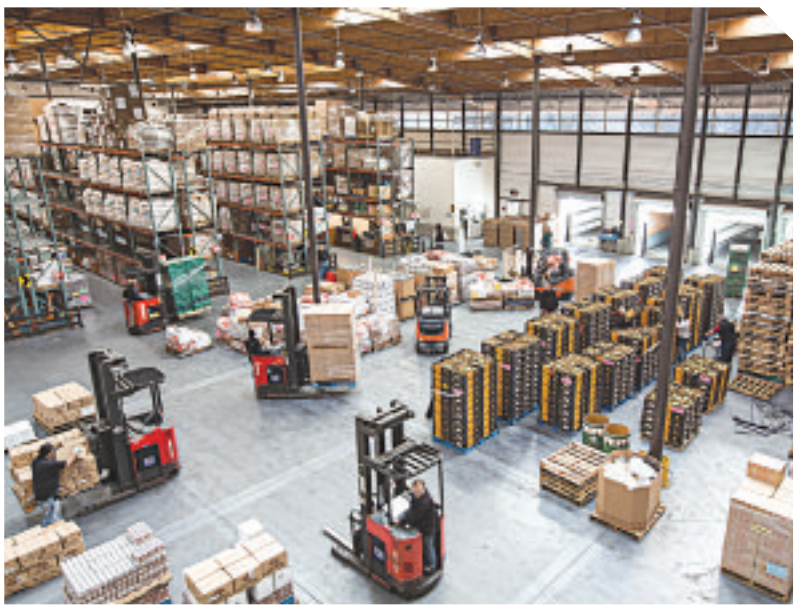

Courtesy of S.F.-Marin Food Bank

Hunger Pains in the City of Plenty

Homelessness is not the only consequence of obscene housing costs, as the S.F.-Marin Food Bank knows all too well.

By Peter Lawrence Kane

Venal, self-absorbed, and com-pletely incapable of moderation, I'm what you might call "kind of a bad person." Sure, I support a few organizations with monthly donations, but when it comes to giving my time, I'm downright terrible. I may not be in the One Percent fiscally, but I sure am when it comes to eating. So, I did something I've thought about doing for many years but never acted on: I volunteered on Thanksgiving.

From 9 a.m. until 1 p.m., while you were watching football or basting in wine, my boyfriend and I — along with about 50 others — helped out at the San Francisco-Marin Food Bank, packing rice and pasta that would end up at one of the 450 food pantries the organization serves every week. Donning a hairnet (and a beard guard) in the massive Dogpatch warehouse's dry goods room, I looked like I was about to remove someone's appendix. The only operation I performed was running the machine that heat-seals one-pound plastic bags of pasta. It was a bit tricky at first, as I kept overdoing it and singeing off the edges, but eventually I stopped holding up the assembly line for our table of six volunteers. There were Jock Jams to keep us moving, and everyone was smiley and appreciative. Although we'd signed up for a four-hour shift, it turned out to be less than three hours after subtracting the generous break and thank-you speech at the end. But we managed to pack more than 8,100 pounds of dry goods for hungry San Franciscans and Marinites.

While in a zen-like trance from the repetitive task of pasta-bagging, I ruminated about homelessness versus hunger as a dilemma accompanying economic hardship. Homelessness is often tied to drug use, mental illness, and other societal woes, while hunger is comparatively mundane. People work their jobs and pay their bills. Sometimes, there's just not enough money left over for food. Homelessness is both visible and invisible — it's impossible not to see the encampments under the Central Freeway, but many hardened urbanites are practiced at not making eye contact with street people — but hunger in America isn't a matter of distended bellies. It's usually invisible, and it's all around us.

"One in four people in San Francisco and Marin struggles to put enough food on the table," says the S.F.-Marin Food Bank's Goldie Pyka. "You'd think, 'That's such a huge number. If 25 percent of people were hungry, I would see that.' But it doesn't look the way you think it does: It's janitors, schoolteachers, nurses, and receptionists. It's elderly people on a very limited, fixed income. It's people with disabilities. It's a lot of kids and working families."

Obviously, homeless people face enormous challenges with food security. Yet more than 80 percent of the people the Food Bank serves have roofs over their heads. (Almost by default, a pound of dry pasta is going to wind up in the hands of someone with a kitchen to cook it in.) And although the number of hungry people in the Bay Area has gone down since the darkest days of the recession, the figures are still grim.

"It's still higher than before the recession, especially as the »» p44

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Fresh Eats from p42

price of housing continues to rise," Pyka says. "People are paying 60 or 70 percent of their income on housing. There's just not anything left over."

While food drives are the staple of middle school philanthropy, the Food Bank is more than just a permanent version of Key Club. Although best known (to the people who don't rely on its charity) by the 1,500 donation barrels around town, it is also a force multiplier for charitable giving.

The Food Bank purchases non-perishables and produce in enormous quantities from California's industrialized food network and redistributes them across the region.

"We love our food drives, and we don't ever want to discourage people," Pyka said, "But it's a drop in the bucket. Say you donated a can of pasta sauce worth $2.50. If you had given us the $2.50, it's multiplied by five because that's the scale we buy at. All of this stuff is pennies on the pound."

As Pyka gestured toward the single aisle devoted to items the food barrels bring in — versus the rest of the warehouse, which is full of purchased items and products donated from food companies — I realized just how much the place looked like a Costco. (There were a lot of wine boxes around, but only because the cardboard is sturdy and they're the right size for produce.)

Indeed, the Food Bank functions like a centralized wholesaler of charitable giving. Many churches have large numbers of parishioners in need, but few have loading docks to receive trucks, staff to unload them at 3 a.m., or forklifts to move goods by the pallet. So the Food Bank's warehouse team takes on those roles, making 20 to 30 stops daily. It increases its distribution in the weeks leading up to Thanksgiving and Christmas, to make sure that people who routinely face the prospect of skipping meals don't do so on the days when everyone else is eating to excess. Pyka says the Food Bank "met its promises to its agency partners" this Thanksgiving, and while she's optimistic about Christmas, nothing's guaranteed.

I've been broke, and I've been in overdraft, and I've had Sallie Mae call me continuously starting at 6 a.m. about my unpaid student debt (because it's already business hours at the outbound call center), but not once have I ever gone hungry. Some of the people with whom I packed elbow macaroni for a few hours had, however. Even though they were hosting their families for a big meal a few hours later, they felt compelled to give their time all the same. And our labor was the equivalent of adding a medicine dropper to the ocean.

Eighty-one hundred pounds of pasta is a lot of food, but once it's gone, it'll only be a few hours before stomachs start rumbling again.

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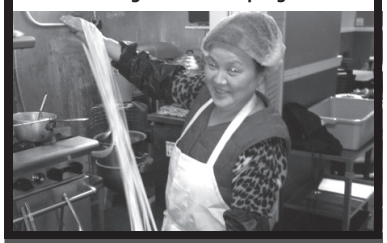
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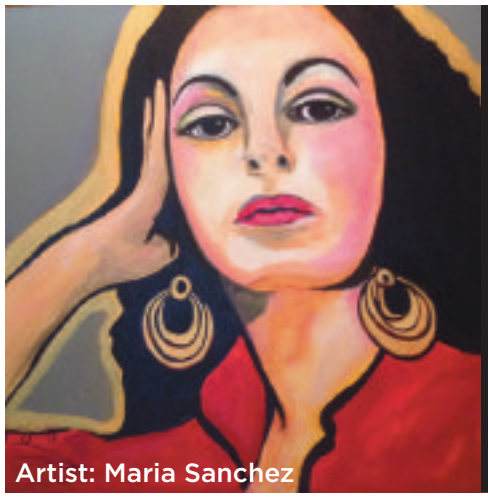
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Getting Drunk With: Brontez Purnell

Brontez Purnell has a hole in his jeans.

I've gotten many pairs of pants patched up in the crotch, which wears out quickly when you bike a lot. Although I know Purnell is a cyclist, too, he says that's not what caused it.

"It's for easy access," he says without hesitation. "I don't have any morals or a future."

We're sitting in Martuni's, the cabaret bar on Valencia and Market, where we established at the outset that we're going to order "girly drinks." Purnell, a choreographer, frontman for the Younger Lovers, author of the zine *Fag School* and the novella *Johnny Would You Love Me (if My Dick Were Bigger)*, mulls over the possibility of a Sex on the Beach. He hesitates because bartenders get mad whenever he orders the blended version.

Brontez Purnell
Daniel Nicoletta

"I'm like, 'Just make my goddamn drink.' I don't know what a Sex on the Beach is."

"Vodka, peach Schnapps, orange juice, and cran," I say.

"That's not hard to make!" he says. "Why are people so angry?"

Purnell orders a Peach Fuzz instead and asks the bartender for some popcorn, but the machine is broken. She says we can go to Safeway and bring some back as long as it doesn't have a strong aroma. He's not interested in that Plan B, so we agree to eat nothing at all and get irresponsibly intoxicated, quickly.

I notice that Purnell has a flip phone. It's almost stunning to behold, like an artifact from a pre-Columbian civilization. I'm so taken aback that I ask if it's a Motorola Razr, which I remember being the "it" phone before Apple got into the game. (It's a Kyocera.)

"Everyone always asks that!" he says.

Now that he's gotten a $40,000 Media Work Fund grant to make an experimental documentary about Ed Mock, a gay black San Francisco choreographer who died in 1986, Purnell has been getting lots of passive-aggressive shade about how he won't ever make it in the industry brandishing mid-aughts technology during meetings.

"I was like, 'Whatever!' But the day I have to go to Sprint to change it, it's going to be a fucking mess. Fuck 'em! I'm sick of people telling you what to do. You ever feel like the world is trying to take away everything you love?"

Purnell's punk cred goes deeper than that. He's lived in East Bay warehouses for many years, including one stretch in a place owned by a gay ex-Marine who was a roadie for Green Day. It was also a punk venue where someone had reconfigured a vintage Coke machine to sell beers for 75 cents.

Around 2006, he lived around the block from Martuni's. These days, San Francisco disappoints Purnell because there's no possibility of a hidden neighborhood full of young people doing interesting things. After a recent visit to Chicago, he considered moving there, but a candid talk with a friend persuaded him otherwise.

"I was really digging it. I went to this house party and it was sick as fuck, but it's like seven months of hibernating. You don't see anybody. You just sit in the house and read and gain weight."

Purnell claims he's begun to lose interest in going out now that he's 33 and everyone in the bars seems hypnotized by their phones, but he laments that if you're involved in art forms that "are not related to nightlife, it will go unnoticed." He wants to establish a writers' group, but not one that meets every month and assigns homework — one that meets in concentrated bursts, a couple times a year.

"Go somewhere where there's alcohol and talk about what you're doing," he says. "Maybe you share something and maybe you don't. But it's not like a study group: Make the meeting 45 minutes, and then just get drunk. The Beats never talked, they just got drunk together, and their style formed. But they're kind of stuck-up, white bitches."

By the time we finish our third drinks — a French Martini for him and a Cosmo for me — he's interrogating me about the padlocked collar that I wear, which signifies my relationship status with an older, dominant guy.

"I want to wear one and have it represent my college loan debt," he says. "That shit wasn't fucking worth it. It took 12 years for me to get a dance degree."

At this point, we've barely discussed his band, his solo record, or *Since I Laid My Burden Down…*, the novel he's releasing next year on City Lights Books' Sister Spit imprint. We pretty much talk exclusively about his sex life, even when I prod him for details of the Younger Lovers' recent tour of the Pacific Northwest or their forthcoming swing through Europe. (He is single, thinks he's too picky, and spent almost the entirety of Folsom Street Fair weekend at Steamworks, the sex club in Berkeley.)

"I've heard the guys would love me in Germany," he says. "They like black guys, but it's always these Mandingo types. I have body fat, and my voice is very musical. I'm just not the archetype, so when they say they like black guys, it's not me. But I will wiggle the fuck in there! Someone's gonna love me." ***Peter Lawrence Kane***

From The Shadows Into The Spotlight

Judith Hill's journey from backup singer to Prince-approved headliner.

By Jessie Schiewe

SmallzandrazKind

On March 23, 2015, Prince sent an email to a number of undisclosed recipients. It contained a download link, a photograph, and the following note:

Sorry 2 bother U. Just wanted to send U this baby picture of Judith Hill with Her 1st piano. Loox like her parents, who r also musicians — had a plan. Well, that plan succeeded. This is Judith Hill's debut album BACK IN TIME. Please spend some time with this music and then share it with someone U love.

What's surprising about this email isn't Prince's grammar and spelling (apparently that's just how he writes), or the fact that he produced another musician's album. It's also not surprising that 31-year-old Judith Hill has been making music since she was a toddler, or that her parents are musicians, too. (Her mom is a pianist from Tokyo, and her dad played in a funk band in the '70s.) What's surprising is that this is Hill's debut album. And she's spent her whole life preparing to make it.

"It's been a long road," said Hill, who still lives in her hometown of Pasadena. "But it's sort of ironic because it was created so quickly. You spend 30 years of your life working towards this thing, and then the record is made in two to three weeks."

Hill, who sings funk and soul ballads, wrote her first song at age 4 with help from her mother. "My mom caught on to my singing early when I was in the car in the backseat humming," she explained. "She thought I had a good voice and, ever since then, my parents have been instrumental in supporting me."

When Hill graduated from college, she got her first official gig as a background singer touring with an artist in France. For the next decade, she continued singing background vocals for a number of big-name artists such as John Legend, Barry Manilow, Rod Stewart, Josh Groban, Elton John, and Carole King. In 2009, she was selected to be Michael Jackson's duet partner for the *This Is It* concert tour; when Jackson died later that year, she performed at his memorial concert at the Staples Center in L.A.

But Hill was never solely a backup singer. Between gigs, she continued to write her own music. She penned songs for Spike Lee's 2012 film *Red Hook Summer*, and provided vocals for film soundtracks, including *Dr. Seuss' The Lorax* and *Happy Feet Two*. In March 2013, she took a break from background singing to audition for the fourth season of *The Voice,* NBC's hit reality TV singing competition. She sang Christina Aguilera's "What A Girl Wants," and was immediately picked by all four judges. Hill competed on the show for seven episodes, making it into the top eight performance before being eliminated.

Despite not winning the crown, Hill said she doesn't regret going on the show. "It ended up being a very fruitful experience in that it brought in a lot of fans and allowed me to show my own style," she said. "Everyone has seen me as a background singer, so it was the first time they were able to see me as a solo artist."

Branching out from background singer to headliner is no easy task, but it was especially hard for Hill given her broad vocal range. "[Labels] couldn't quite figure me out because I had been so versatile and was able to do a lot of different things," she said.

Not only that, but her penchant for funk and soul made labels nervous because those genres aren't chart-toppers.

"I'm not interested in watering down, commercializing, or doing things that compromises the soul in my music," she said. "So they were very scared that it may not make money for them, [and] I spent a lot of time in the system."

Hill finally got her break when, seemingly out of the blue, Prince contacted her management team after catching her on TV. He wanted to work with the burgeoning artist and invited her to his fabled Paisley Park studio in Minneapolis. For the next few weeks, the pair churned out *Back In Time*, an 11-track album that was recorded using only analog equipment.

Back In Time feels of the moment, touching on hot-button themes such as police brutality and race in America. Indeed, the first line on the album's first song goes, "Might as well be famous, since I ain't white."

"Being black, you're kind of overlooked and ignored by society, unless you're famous," Hill said. "'As Trains Go By' encourages and challenges you to be the greatest and to not let these obstacles discourage you, but rather inspire you."

The album is also largely autobiographical and focuses on "celebrating [Hill's] roots." "It really goes back to the early days when I was at home with my parents and it was all about funk and soul and the organic process of just jamming," she said. "The way the music was created [for *Back In Time*] was very much the same."

Now that she's finally dropped an album, Hill feels like she can finally close one chapter of her life and move on to the next. "It's like coming around full-circle," she said. "I had a journey that took me all around the world, and I sang in all different genres, and, in the end, it all led to me creating this album."

Judith Hill
8 p.m., Tuesday, Dec. 15 the Great American Music Hall. $21; www.slimspresents.com.

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Shrouded in Mystery

Why one electronic musician remains inseparable from his mask.

By Jessie Schiewe

Slow Magic, an artist who plays drums and makes electronic music, won't tell me his real name. Or his age. Or where he's from. He won't even tell me where he is as we talk on the phone and, since I'm a journalist, not a CIA agent, I can't track his phone and find out for myself. The only things I know about him are that he's a dude, he sounds rather young, and he wears a mask. So I ask him about the mask and I (finally) start to get some answers.

Slow Magic's mask is striped, rainbow-colored, and outfitted with L.E.D. lights that change color with the music during his shows. It has almond-shaped eye holes, two ears, and looks sort of like a zebra-fox-wolf on acid. "It's open to interpretation on what kind of animal it is," says Slow Magic. "And I think that's the essence of the whole project: It's imaginary, so anyone can interpret it how they want to and they're right." (In that case, I'll call it a zebra).

Slow Magic has worn a mask since his first show in 2012 because he's a firm believer that "it's more exciting to focus on the identity of the music than on the identity of me." The original design, created by his "friend who is an artist," has stayed the same over the years, just with a few improvements. Today's iteration is sturdier, made of plastic and wood, and is "to an extent, pretty sweat proof."

One thing it's not, however, is easy to see in. Despite the eye holes, it's like wearing "a half-blindfold," he says, which makes negotiating the stage (i.e., not tripping over wires) and navigating the keyboard on his computer more than a little difficult. But playing the drums — that's a different story. "I can play them with my eyes closed if I have to," Slow Magic says, adding that he's been playing music "since as long as [he] can remember."

At this point, Slow Magic decides to cut me a break. He tells me that his dad is musical and that he "just kind of grew up with instruments around." He took band class, created his first electronic album in middle school, and had a predisposition to forming bands and cajoling friends into joining them.

Slow Magic, the band, was sort of a fluke. Around 2012, he had some ideas for songs that didn't fit in genre-wise with any of the bands he was working with then, so he decided to come up with a new moniker. He posted the songs online and, overnight, a few bloggers fished them out of the ether and wrote about them. "It was kind of exciting," he says. "I never had support from someone across the country before."

Encouraged by the response, he continued making music as Slow Magic, and now, almost four years later, has churned out two full albums (*Triangle* and *How To Run Away*), as well as dozens of singles and remixes. In the last year, he's played shows in Asia, Australia, Europe, Canada, Mexico, and the U.S., and claims he travels so much that he doesn't "really live anywhere." He's "homeless, but in a very fun way."

Speaking of traveling, Slow Magic has even worn his mask in airports, but says that "people are always a little confused, especially in airport security." Most of the time, he carries it in a case, but he won't tell me what the case looks like because he's wary of it being recognized in public." (That said, if you see someone in an airport who is carrying a case, it could be Slow Magic).

Oddly enough, Slow Magic, who has referred to his mask as "my face," doesn't want the disguise to separate him from his fans. What people don't understand, he says, is that the mask allows him to be his most genuine, personal self in front of them. He can focus solely on the music and believes that in that way, "it's almost more personal than someone knowing what I look like or where I'm from."

Though the mask doesn't make the music, Slow Magic says the project will never exist sans disguise. "I feel like that would be very anticlimactic," he says. "Unless I'm a celebrity that everyone knows. I mean, maybe that's why I'm hiding. It's been speculated before."

Slow Magic
with Giraffage, Lindsay Lowend, and DJ Dials; 8 p.m. Thursday, Dec. 17 at Regency Ballroom. $25-$30; www.theregencyballroom.com.

Don't Underestimate The Dutch

DJ TLR brings his eclectic electro sounds to S.F.

By Chris Zaldua

Courtesy DJ TLR

For whatever reason, the Netherlands isn't often considered a critical locus within the pantheon of electronic music history. Perhaps it's because temperance and humility seem to be central to the Dutch as a nation and as a people. Quietly doing your own thing and doing it with style seems to be central to the Dutch way of life, or so goes my limited understanding based on the too-brief time I spent in their country. Whatever the case may be, the Netherlands has produced some of the world's most crucial electronic music (Speedy J, I-F, Legowelt, etc.) and, also, some of its most tasteless (Ferry Corsten, DJ Tiësto, gabber, etc.). The Hague's DJ TLR and his one-of-a-kind record label Crème Organization pair together a little bit of column A (impeccable, raw, punk-derived electro, techno, and house) and a little bit of column B (a fondness for tacky Italo-disco aesthetics) to create one of the most idiosyncratic sounds and vibes within electronic music worldwide.

TLR's humble roots begin in the '80s and '90s in The Hague on the west coast of the Netherlands, as the infamous squat parties thrown by Unit Moebius (who later started the massively influential Bunker Records label) began crystallizing a no-holds-barred form of acid techno, inspired as much by punk, industrial, and noise as it was by the electronic sounds of Chicago and Detroit. In 2000, he launched Crème Organization, a kind of illegitimate son of Bunker Records that took the electro-splatter-punk Bunker aesthetic and modernized it for the 21st century. There's acid techno, deep house, Italo, electro, synthpop, and more on Crème, and the thing that brings it all together is an unabashed "outsider" quality, an insistence on staying true to one's vision.

TLR's DJ sets, as you may imagine, include all of these sounds and more, often including broken-beat tunes and deep-space techno in the mix. His appearances in the U.S. are few and far between. And, of course, if TLR's outer-space vibes aren't enough for you, then former S.F. resident Dave Aju will sweeten the deal — alongside Sunset Sound System's Solar and a live set of impeccable acid techno from As You Like It resident Christina Chatfield.

As You Like It presents DJ TLR, Dave Aju, and more
at Monarch, 9:30 p.m.-4 a.m. Friday, Dec. 11. $15-$20; monarchsf.com.

OTHER WORTHY PARTIES THIS WEEK

Play It Cool presents Avalon Emerson at The Basement, 9 p.m.-2 a.m. Friday, Dec. 11. $10-$15; thebasementsf.com.
It comes as no surprise that Berlin is one of the most popular destinations for San Francisco expats. It's astonishingly cheap, with a brand new rent-control system enshrined in law this year. It's an "anything goes" city, even more so than S.F. in its heyday. And, for the electronic music inclined, it is the capital of the world. Play It Cool's latest features a Berlin-by-way-of-S.F. lineup — the original Play It Cool lineup, in fact. Featured is Avalon Emerson, a young, steadily rising producer and DJ who has released a handful of records featuring brilliant, modern takes on acid house. Her tracks are playful and groovy but hit hard, infused with warehouse-rave flavor. Since moving to Berlin, she's embarked on several European tours and plays regularly at Berghain and Panorama Bar. Show her (and fellow expats Derek Opperman and Xander M) a homecoming by tearing it up on the dancefloor.

Robot Ears Holiday Party featuring Jamaica Suk at F8, 10 p.m.-3:30 a.m. Friday, Dec. 11. $8-$15; feightsf.com.
This weekend there's not one but two talented female DJ-producers returning to the Bay Area from their new homes in Berlin. Robot Ears, a party dedicated to hard-hitting, purestrain techno, is welcoming Jamaica Suk back to San Francisco for her first appearance after moving to techno Mecca. Her discography is small — she only has two releases to her name, with a few more coming by the end of the year — but her sound is refreshing and remarkable, pairing the standard heavy kick drum with the occasional submerged, lurking breakbeat or an atmospheric melody. Behind the decks, she's a fan of piston-pumping techno, clean and composed. True to the Robot Ears sound and ethos, she doesn't dabble in house music — what you get from Suk is techno, through-and-through, with the occasional broken-beat tune to keep things interesting. Robot Ears resident DJs will be supporting in F8's front and back rooms.

Lights Down Low Holidaze Party featuring Lee Foss, Anabel Englund, Ben Browning (Cut Copy) and more at Mighty, 10 p.m.-3 a.m. Saturday, Dec. 12. $25-$30; mighty119.com.
Lights Down Low is celebrating Yuletide with the return of Lee Foss, primary member of tech-house institution Hot Natured and director of their affiliated record label, Hot Creations. In many ways, Hot Creations represents the sound of modern house music: Sunny, warm, full of easy grooves and more than a bit of pop influence, Hot Creations owes more to the beaches of Ibiza than the warehouses of Chicago. It's party music, but it's party music with class. Hot Natured has become something of a supergroup of late, adding two producers (Ali Love and Luca C) to the roster, and frequently working in collaboration with vocalists, like L.A.-based Anabel Englund, who is in fact joining them for this party, contributing live vocals. Rising Aussie Ben Browning (of beloved disco-pop act Cut Copy) is DJing, too, while Mighty's side room features a handful of techno-minded local DJs (disclosure:including myself).

The Midway presents Bonobo (DJ Set) at The Midway, 9 p.m.-3 a.m. Saturday, Dec. 12. $40 at door (if available); themidwaysf.com.
Bonobo, aka Brit Simon Green, has built an enormously successful career honing in on a very specific sound. Simply called "downtempo" and built around sampled instrumentation and cut-up drum breaks, the quintessential example of the sound may be the first Thievery Corporation album, *Sounds From The Thievery Hi-Fi*, which catapulted that duo into worldwide success in the 90s. Bonobo is kind of the British analogue to Thievery Corporation. But, whereas Thievery Corporation settled into comfortable re-hashing of their "lounge-y" sound, Bonobo doubled down on the cinematic vibe in his music, culminating in 2013's *The North Borders*, a multi-genre journey including a collaboration with none other than Erykah Badu. When Green's behind the decks, he includes amped-up edits of Bonobo tracks in his sets, reconfiguring relaxing cuts for the dancefloor. Pre-sales for this party are sold out, but additional tickets may come available online or at the door; keep an eye on The Midway's website.

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MUSIC LISTINGS

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, email (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F., CA 94103). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs – searchable by keyword, date, and genre – are available online.

THURSDAY 12/10

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 621-4455. Death Valley High, w/ Moving Units, and Billy Changer., 9 p.m., $15.

The Chapel: 777 Valencia, San Francisco, 551-5157. Sinner's Hour, Live music on Thursdays., Tuesdays-Fridays, 5-7 p.m., Free.

The New Parish: 579 18th St., Oakland, 510-444-7474. Metalachi, 9 p.m., $15 advance, $20.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco, 441-2922. "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., $5-$7.

Beaux: 2344 Market, San Francisco, 863-4027. "My So-Called Night," '90s dance party with VJs Jorge Terez & Becky Knox, 9 p.m., free.

The Cafe: 2369 Market, San Francisco, 621-4434. "Xcess Thursdays," w/ resident DJs Krazy, Becky Knox, and Frisko Eddy, 9 p.m., free.

Cat Club: 1190 Folsom, San Francisco, 703-8964. "Class of '84," w/ DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., $8 ($6 before 9:30 p.m.), www.facebook.com/pages/Thursday-nights-at-Cat-Club/191272240888168.

The Cellar: 685 Sutter, San Francisco, 441-5678. "XO," 10 p.m., $5, facebook.com/PartyXO.

DNA Lounge: 375 11th St., San Francisco, 626-1409. "8bitSF," second Thursday of every month, 8 p.m., $8-$11, 8bitsf.com.

Infusion Lounge: 124 Ellis, San Francisco, 421-8700. "Trend Thursdays," 10 p.m., $10.

Pop's Bar: 2800 24th St., San Francisco, 872-5160. BFF.fm, w/ Drew Smith. Rotating BFF.fm DJs spin a variety of tunes including indie rock, garage, electronic music, and more., 9 p.m., Free, bff.fm.

Q Bar: 456 Castro, San Francisco, 864-2877. "#Homo," 9 p.m., free.

Raven: 1151 Folsom, San Francisco, 431-1151. "1999," w/ DJ Mark Andrus., 9 p.m., Free, facebook.com/1999sf.

Temple: 540 Howard, San Francisco, 978-9942. "Next Level Thursdays," 10 p.m., free with RSVP.

Underground SF: 424 Haight, San Francisco, 864-7386. "Bubble," 10 p.m., free, facebook.com/LowerHaightbubble.

HIP-HOP

John Colins: 138 Minna, San Francisco, 512-7493. "Groove Theory," w/ DJ Natural & Lando1, 10 p.m., free.

Skylark Bar: 3089 16th St., San Francisco, 621-9294. "Peaches," w/ Lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free, facebook.com/peachesladydjcrew.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco, 831-5620. Acoustic Open Mic with Josh Beemish, 7 p.m., free.

The Chieftain: 198 Fifth St., San Francisco, 615-0916. cRossRhodes, 8 p.m.

Plough & Stars: 116 Clement, San Francisco, 751-1122. Emperor Norton Céilí Band, second Thursday of every month, 9 p.m.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 400-0555. Kamikaze Butterfly, 7 p.m.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 397-5397. Clifford Lamb, Mel Butts, and Friends, second Thursday of every month, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 931-3600. Steve Lucky & The Rhumba Bums, 7:30 p.m.

The Royal Cuckoo: 3202 Mission, San Francisco, 550-8667. Charlie Siebert & Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco, 285-3369. Savanna Jazz Jam with Eric Tillman, 7 p.m., $5.

SFJAZZ Center: 201 Franklin, San Francisco, 866-920-5299. "Hotplate," second Thursday of every month, 8 & 9:30 p.m., $15-$20.

Zingari: 501 Post, San Francisco, 885-8850. Barbara Ochoa, 7:30 p.m., free.

INTERNATIONAL

Pachamama Restaurant: 1630 Powell, San Francisco, 646-0018. Flamenco Fusion World Music Cafe, 8 p.m.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 440-7414. Latin Breeze, 8:30 p.m.

REGGAE

Make-Out Room: 3225 22nd St., San Francisco, 647-2888. "Dub Riot," w/ Thee Vexed One & DJ Dartajax, second Thursday of every month, 6 p.m., free; "Festival '68," w/ Revival Sound System, second Thursday of every month, 10 p.m., free, wakethetownradio.blogspot.com.

Slim's: 333 11th St., San Francisco, 255-0333. John Brown's Body, w/ The Expanders, 9 p.m., $17 advance.

COUNTRY

Atlas Cafe: 3049 20th St., San Francisco, 648-1047. Jinx Jones & Jessica Rose, second Thursday of every month, 8 p.m., free.

Space 550: 550 Barneveld, San Francisco, 550-8286. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5, sundancesaloon.org.

EXPERIMENTAL

Exploratorium: Pier 15, San Francisco, 528-4444. Resonance: Unheard Sounds, Undiscovered Music, Aug. 13, 7 p.m., $25 (includes museum admission), exploratorium.edu/resonance.

The Luggage Store: 1007 Market, San Francisco, 255-5971. LSG New Music Series, 8 p.m., $6-$15 sliding scale, outsound.org.

FRIDAY 12/11

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 621-4455. Ghost Parade, w/ Beta State, and Panic Is Perfect., 9 p.m., $10 advance, $12.

The Chapel: 777 Valencia, San Francisco, 551-5157. Sinner's Hour, Live music on Thursdays., Tuesdays-Fridays, 5-7 p.m., Free.

DANCE

Amnesia: 853 Valencia, San Francisco, 970-0012. "Fine Time," w/ resident DJs Danny White, Rance, and Sweethearts, second Friday of every month, 10 p.m., $5, facebook.com/finetimesfny.

Beaux: 2344 Market, San Francisco, 863-4027. "Manimal," 9 p.m., free before 10 p.m.

The Cafe: 2369 Market, San Francisco, 621-4434. "Boy Bar," 9 p.m., $5, guspresents.com.

Cat Club: 1190 Folsom, San Francisco, 703-8964. "Dark Shadows," w/ resident DJs Daniel Skellington & Melting Girl, second Friday of every month, 9:30 p.m., $8 ($5 before 10 p.m.), facebook.com/clubdarkshadows.

The Cellar: 685 Sutter, San Francisco, 441-5678. "F.T.S.: For the Story," 10 p.m.

Infusion Lounge: 124 Ellis, San Francisco, 421-8700. "Flight Fridays," 10 p.m., $20.

Lone Star Saloon: 1354 Harrison, San Francisco, 863-9999. "Cubcake," second Friday of every month, 9 p.m., free.

Madrone Art Bar: 500 Divisadero, San Francisco, 241-0202. "Yo Momma: M.O.M. Weekend Edition," w/ DJ Gordo Cabeza, second Friday of every month, 9 p.m., $5 (free before 10 p.m.).

Make-Out Room: 3225 22nd St., San Francisco, 647-2888. "Last Nite: A 2000s Indie Dance Party," w/ DJs Jamie Jams & Emdee, second Friday of every month, 10 p.m., $5-$10, lastnite00s.com.

The New Parish: 579 18th St., Oakland, 510-444-7474. Escential Friday, w/ D-Jahsta, Point.Blank, Ponicz, Aweminus, Half-Empty, 9 p.m., $15 advance, $25.

Origin: 1538 Fillmore, San Francisco, 825-0338. "OMGF," 9:30 p.m.

Raven: 1151 Folsom, San Francisco, 431-1151. "Club Raven," Every Friday with DJ Mark Andrus. Free before 11pm., 9 p.m.-2 a.m., $10, 431-1151, info@ravenbarsf.com, www.ravenbarsf.com/.

Temple: 540 Howard, San Francisco, 978-9942. "Future Factory," 10 p.m., $10-$15.

Underground SF: 424 Haight, San Francisco, 864-7386. "Pulse Generator," w/ resident DJs Cherushii, Clairity, and Nightbiscuit, second Friday of every month, 10 p.m., facebook.com/pulsegenerator.

HIP-HOP

John Colins: 138 Minna, San Francisco, 512-7493. "Heartbeat," w/ resident DJ Strategy, second Friday of every month, 10 p.m., $5 (free before 11 p.m).

CONCERTS

THURSDAY 12/10

The Bad Plus & Joshua Redman: 7:30 p.m., $30-$95. SFJAZZ Center, 201 Franklin, San Francisco, 866-920-5299.

HUSH on ICE: W/ Motion Potion, DJ Zeph, and Floorwax., 8-11 p.m., $25. Justin Herman Plaza, 1 Market, San Francisco, 772-0700.

Israel Nash: W/ Anthony D'Amato., 9 p.m., $10 advance, $13. Brick & Mortar Music Hall, 1710 Mission, San Francisco, 800-8782.

FRIDAY 12/11

Armor for Sleep: 8 p.m., $25-$27. The Regency Ballroom, 1300 Van Ness Avenue, San Francisco, 673-5716.

The Bad Plus & Joshua Redman: 7:30 p.m., $30-$95. SFJAZZ Center, 201 Franklin, San Francisco, 866-920-5299.

John Prine: W/ Ramblin' Jack Elliott, 8 p.m., $39.50-$84.50 advance. Warfield Theatre, 982 Market, San Francisco, 345-0900.

SATURDAY 12/12

The Bad Plus & Joshua Redman: 7:30 p.m., $30-$95. SFJAZZ Center, 201 Franklin, San Francisco, 866-920-5299.

Bonobo (DJ set): 9 p.m.-3 a.m., $32. The Midway, 900 Marin, San Francisco.

An Evening With Chris Robinson Brotherhood: 9 p.m., $32.50. The Fillmore, 1805 Geary, San Francisco, 346-6000.

Joe Russo's Almost Dead: 8 p.m., $35. Fox Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010.

Scott Bradlee's Postmodern Jukebox: 8 p.m., $35-$50. Warfield Theatre, 982 Market, San Francisco, 345-0900.

The Bad Plus & Joshua Redman perform on Thursday, Dec. 10, at SFJAZZ Center.

Jay Blakesberg

SUNDAY 12/13

The Bad Plus & Joshua Redman: 7:30 p.m., $30-$95. SFJAZZ Center, 201 Franklin, San Francisco, 866-920-5299.

The Who Hits 50: Rescheduled from Sept. 23, 7:30 p.m., $47.14-$175.95 advance. Oracle Arena, 7000 Coliseum, Oakland, 510-569-2121.

MONDAY 12/14

Train: San Francisco Christmas Party: 8 p.m., $50. The Fillmore, 1805 Geary, San Francisco, 346-6000.

TUESDAY 12/15

Graveyard: W/ Earthless., 8 p.m., $25, 1-800-745-3000, thefillmore.com/event/graveyard/. The Fillmore, 1805 Geary, San Francisco, 346-6000.

WEDNESDAY 12/16

HUSH on ICE: W/ King Most, and Tom Thump., 8 p.m., $25. Justin Herman Plaza, 1 Market, San Francisco, 772-0700.

Slide: 430 Mason, San Francisco, 421-1916. "E2F," w/ DJ Twin Spin, second Friday of every month, 9 p.m.

ACOUSTIC

The Chieftain: 198 Fifth St., San Francisco, 615-0916. Ivor Collins, 8 p.m.

The Sports Basement: 610 Old Mason, San Francisco, 437-0100. "Breakfast with Enzo," w/ Enzo Garcia, 10 a.m., $7, www.enzogarcia.com.

JAZZ

Atlas Cafe: 3049 20th St., San Francisco, 648-1047. Tom Lander, second Friday of every month, 7:30 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 397-5397. Charles Unger Experience, 7:30 p.m., free.

Revolution Cafe: 3248 22nd St., San Francisco, 642-0474. Tin Cup Serenade, second Friday of every month, 9:30 p.m.

Top of the Mark: One Nob Hill, 999 California, San Francisco, 616-6916. Black Market Jazz Orchestra, 9 p.m., $10.

Zingari: 501 Post, San Francisco, 885-8850. Joyce Grant, 8 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 826-9287. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.

Cliff House: 1090 Point Lobos, San Francisco, 386-3330. Orquesta Conquistador Quartet, second Friday of every month, 7 p.m.

Space 550: 550 Barneveld, San Francisco, 550-8286. "Dance Fridays," weekly salsa & bachata party, 7:30 p.m., facebook.com/DanceSalsaOnFriday.

BLUES

LEVYstudio: 19 Heron, San Francisco, 701-1300. Friday Night Blues, weekly blues dance lessons and DJ party, 8 p.m., $11-$15, sundownblues.com/friday-night-blues.html.

The Saloon: 1232 Grant, San Francisco, 989-7666. Jinx Jones & The KingTones, second Friday of every month, 4 p.m.

Tupelo: 1337 Green, San Francisco, 981-9177. Marshall Law Band, second Friday of every month, 9 p.m.

ELECTRONIC

Slim's: 333 11th St., San Francisco, 255-0333. Bluetech, w/ Lusine, Secret Recipe, 9 p.m., $15.

EXPERIMENTAL

Audium: 1616 Bush, San Francisco, 771-1616. Audium 9, 8:30 p.m., $20.

SOUL

Edinburgh Castle: 950 Geary, San Francisco, 885-4074. "Take a Trip: Old Music for Dance People," w/ DJ John Diaz, 10 p.m., free, facebook.com/takeatripeveryfriday.

The Knockout: 3223 Mission, San Francisco, 550-6994. "Nightbeat," w/ DJs Primo, Lucky, and Dr. Scott, second Friday of every month, 10 p.m., $4, www.facebook.com/groups/305700360195.

SWING

Elbo Room: 647 Valencia, San Francisco, 552-7788. The Holiday Hop, Presented by Handsome Hawk Valentine. w/ Big Sandy and His Fly-Rite Boys and The Rumble Strippers, DJ Tom LG, burlesque by Miss Savvy, and more., 9 p.m., $13.

SATURDAY 12/12

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 621-4455. The Lions Den, w/ Rykarda Parasol, and In Letter Form., 9:30 p.m., $12.

DANCE

111 Minna Gallery: 111 Minna, San Francisco, 974-1719. "Back to the '90s," second Saturday of every month, 9:30 p.m., $10.

Amnesia: 853 Valencia, San Francisco, 970-0012. "2 Men Will Move You," w/ DJs Primo & Jordan, second Saturday of every month, 9 p.m., 2menwillmoveyou.tumblr.com.

Cat Club: 1190 Folsom, San Francisco, 703-8964. "Club Gossip," w/ DJ Damon & guests, second Saturday of every month, 9 p.m., $8 ($5 before 9:30 p.m.), facebook.com/clubgossipsf.

DNA Lounge: 375 11th St., San Francisco, 626-1409. "Bootie S.F.," 9 p.m., $10-$20, bootiesf.com.

The Empire Room: 555 Golden Gate, San Francisco. "Empire Ballroom," 9 p.m., $20 before 11 p.m., empireballroomsf.com.

The EndUp: 401 Sixth St., San Francisco, 646-0999. "Ibiza Day Club," 2 p.m., ibizadayclub.com.

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Lookout: 3600 16th St., San Francisco, 703-9751. "Bounce!," 9 p.m., $3.

Mighty: 119 Utah, San Francisco, 762-0151. "Salted," w/ Miguel Migs, Julius Papp, guests, second Saturday of every month, 10 p.m., $10 before 11 p.m.

Q Bar: 456 Castro, San Francisco, 864-2877. "Shoop!," w/ DJs Tommy T & Bryan B, second Saturday of every month, 9 p.m.

Rickshaw Stop: 155 Fell, San Francisco, 861-2011. "Cockblock," second Saturday of every month, 10 p.m., $10, cockblocksf.com.

S.F. Eagle: 398 12th St., San Francisco, 626-0880. "Pound Puppy," w/ DJs Taco Tuesday & Kevin O'Connor, second Saturday of every month, 10 p.m.

The Stud: 399 Ninth St., San Francisco, 863-6623. "Frolic: A Celebration of Costume & Dance," furry party with resident DJ NeonBunny, second Saturday of every month, 8 p.m., $8 ($4 in costume), neonbunny.com/frolic.

Underground SF: 424 Haight, San Francisco, 864-7386. "Hell'a Tight!," w/ Lindsay Slowhands, second Saturday of every month, 10 p.m., $5, facebook.com/pages/Hella-Tight/236137926444407.

Wish: 1539 Folsom, San Francisco, 278-9474. "Our House," w/ resident DJs Jes-E & Bobby Orozco, second Saturday of every month, 10 p.m., free, facebook.com/profile.php?id=100008425963525.

HIP-HOP

Balancoire: 2565 Mission, San Francisco, 920-0577. "Perfect Saturdays," w/ DJs Beat Thoz & MoMix, 10 p.m.

John Colins: 138 Minna, San Francisco, 512-7493. "Frothin," w/ resident DJ Matt Cali, second Saturday of every month, 10 p.m., free, www.johncolins.com/mattcali.html.

Madrone Art Bar: 500 Divisadero, San Francisco, 241-0202. "Straighten It Out," w/ DJ Jerry Nice, second Saturday of every month, 10 p.m., $5.

Slate Bar: 2925 16th St., San Francisco, 558-8521. "Y2K1," w/ Marcellus, Segundito 2K1, Sean G, second Saturday of every month, 10 p.m.

ACOUSTIC

Atlas Cafe: 3049 20th St., San Francisco, 648-1047. Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6 p.m., free.

JAZZ

Bird & Beckett: 653 Chenery, San Francisco, 586-3733. Grant Levin Quartet, second Saturday of every month, 7:30 p.m., $10-20.

Burritt Room: 417 Stockton, San Francisco, 400-0555. Kamikaze Butterfly, 7 p.m.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Revolution Cafe: 3248 22nd St., San Francisco, 642-0474. West Side Jazz Club, 4:30 p.m.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 440-7414. Nora Maki, 6 p.m.; The Robert Stewart Experience, 9 p.m.

INTERNATIONAL

1015 Folsom: 1015 Folsom, San Francisco, 991-1015. "Pura," 9 p.m., $20, puraclub.com.

Balancoire: 2565 Mission, San Francisco, 920-0577. Tango Brunch, 11 a.m., $10 for tango lesson (free dance after 1 p.m.).

Bissap Baobab: 3372 19th St., San Francisco, 826-9287. Misión Flamenca, Monthly live flamenco music and dance performances., second Saturday of every month, 7:30 p.m., $15, facebook.com/mision.flamenca. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.

Caffe Trieste: 601 Vallejo, San Francisco, 392-6739. Caffe Trieste Saturday Concert, 2 p.m.

Elbo Room: 647 Valencia, San Francisco, 552-7788. "Tormenta Tropical," w/ resident DJs Oro11 & Theory, second Saturday of every month, 10 p.m., $5-$10, facebook.com/bersadiscos.

Make-Out Room: 3225 22nd St., San Francisco, 647-2888. "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., $5-$10.

Revolution Cafe: 3248 22nd St., San Francisco, 642-0474. BrazilVox, second Saturday of every month, 9:30 p.m.

Space 550: 550 Barneveld, San Francisco, 550-8286. "Club Fuego," 8 p.m., facebook.com/pages/Club-Fuego-Space-550/216021538521870.

REGGAE

St. Mary's Pub: 3845 Mission, San Francisco, 970-1939. "Bangarang Crash," w/ resident DJs Shawn Atkinson, Madame Streggae, Sir Rudy Blackout, Special Lord B, and the Mighty Zeke, second Saturday of every month, 10 p.m., free, facebook.com/sfvintagereggaesociety.

BLUES

Lou's Fish Shack: 300 Jefferson, San Francisco, 771-5687. Willie G, 8 p.m.

The Saloon: 1232 Grant, San Francisco, 989-7666. Dave Workman, second Saturday of every month, 4 p.m.

BLUEGRASS

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 800-8782. The Dustbowl Revival and The Wild Reeds, w/ Leftover Cuties, 9 p.m., $15 advance, $20.

EXPERIMENTAL

Audium: 1616 Bush, San Francisco, 771-1616. Audium 9, 8:30 p.m., $20.

SOUL

The Social Study: 1795 Geary Blvd., San Francisco, 292-7417. "Wax Poetics After Dark," w/ DJ Freddy Anzures, second Saturday of every month, 8 p.m., free, waxpoetics.com.

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Tupelo: 1337 Green, San Francisco, 981-9177. Hot Pocket, second Saturday of every month, 9:30 p.m.

SUNDAY 12/13

DANCE

Beaux: 2344 Market, San Francisco, 863-4027. "Big Top," 9 p.m., free.

The Cellar: 685 Sutter, San Francisco, 441-5678. "Replay Sundays," 9 p.m., free.

The Edge: 4149 18th St., San Francisco, 863-4027. "Kick It!: '80s at 8," w/ DJ MC2, 8 p.m.

Elbo Room: 647 Valencia, San Francisco, 552-7788. "Dub Mission," Sunday night excursions into the echo-drenched outer realms of dub with resident DJ Sep and guests, 9 p.m., $6 (free before 9:30 p.m.), dubmissionsf.com.

The EndUp: 401 Sixth St., San Francisco, 646-0999. "Sundaze," 1 p.m., free before 3 p.m; "The Rhythm Room," second Sunday of every month, 8 p.m.

F8: 1192 Folsom, San Francisco, 857-1192. "Stamina," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free, staminasundays.com.

The Knockout: 3223 Mission, San Francisco, 550-6994. "Sweater Funk," 10 p.m., free, facebook.com/sweaterfunk.

Lookout: 3600 16th St., San Francisco, 703-9751. "Jock," Sundays, 3-8 p.m., $2.

MatrixFillmore: 3138 Fillmore, San Francisco, 563-4180. "Bounce," 10 p.m., facebook.com/BounceSundays.

Q Bar: 456 Castro, San Francisco, 864-2877. "Gigante," 8 p.m., free.

HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco, 673-8000. "Return of the Cypher," 9:30 p.m., free.

Double Dutch: 3192 16th St., San Francisco, 503-1670. "Select Sundays," w/ DJs Lando1 & Natural, 10 p.m.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco, 831-5620. Ukuladies & Gentlemen, second Sunday of every month, 6 p.m., free, https://www.facebook.com/ukuladiesngents.

The Chieftain: 198 Fifth St., San Francisco, 615-0916. Traditional Irish Session, 6 p.m.

The Lucky Horseshoe: 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4 p.m., free.

Plough & Stars: 116 Clement, San Francisco, 751-1122. Seisiún, 9 p.m.

JAZZ

Doc's Lab: 124 Columbus, San Francisco, 649-6191. Electric Squeezebox Orchestra, 6 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Madrone Art Bar: 500 Divisadero, San Francisco, 241-0202. Sunday Sessions, 10 p.m., free.

Neck of the Woods: 406 Clement, San Francisco, 387-6343. The Klipptones, second Sunday of every month, 2 p.m., free.

The Royal Cuckoo: 3202 Mission, San Francisco, 550-8667. Lavay Smith & Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco, 285-3369. Savanna Jazz Jam with Eric Tillman, Danny Castro, and Nick Fishman, 7 p.m., $5.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 826-9287. "Brazil & Beyond," 7 p.m., free.

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 800-8782. Bongo Love, 9 p.m., $7-$10.

El Rio: 3158 Mission, San Francisco, 282-3325. Salsa Sundays, second and fourth Sunday of every month, 3 p.m., $8-$10.

Revolution Cafe: 3248 22nd St., San Francisco, 642-0474. The Balkan Evening, 8:30 p.m.

Thirsty Bear Brewing Company: 661 Howard, San Francisco, 974-0905. The Flamenco Room, 7:30 & 8:30 p.m.

BLUES

Club Deluxe: 1511 Haight, San Francisco, 552-6949. The Luxomatics, 6 p.m., free, facebook.com/TheLuxomatics.

The Saloon: 1232 Grant, San Francisco, 989-7666. Blues Power, 4 p.m.; The Door Slammers, second Sunday of every month, 9:30 p.m.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 440-7414. Bohemian Knuckleboogie, 8:30 p.m., free.

Swig: 571 Geary, San Francisco, 931-7292. Sunday Blues Jam with Ed Ivey, 9 p.m., free, facebook.com/swigjam.

COUNTRY

Space 550: 550 Barneveld, San Francisco, 550-8286. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5, sundancesaloon.org.

MONDAY 12/14

DANCE

Beaux: 2344 Market, San Francisco, 863-4027. "Opulence," 9 p.m., free.

DNA Lounge: 375 11th St., San Francisco, 626-1409. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., $3-$5, www.deathguild.com.

Madrone Art Bar: 500 Divisadero, San Francisco, 241-0202. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free, www.motownonmondays.com.

Oasis: 298 11th St., San Francisco, 985-4442. "Beat It!: An '80s Night," 8 p.m., free.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco, 970-0012. The Pick Bluegrass Jam, second Monday of every month, 6 p.m., free, www.thepicksf.

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William Cooper Mitchel

Electronic

MARIBOU STATE

with Spaceghost and NYM, 9 p.m. Saturday, Dec. 12 at The Independent. $15; www.theindependentsf.com.

Why is the UK so good at producing electronic music? Maribou State, a duo comprised of Chris Davids and Liam Ivory, is yet another specimen of bizarrely talented electronic music impresarios. Their slightly dance-y, slightly eerie jams are, more often than not, coated in a thick layer of analog fuzz that gives their music both texture and complexion. It's the kind of stuff that you could play at a party or while at home alone brooding over your non-existent love life and Netflix's shitty selection. Their latest release (and first album), *Portraits*, is perhaps their best work yet, and proves that weird, chill-wave electronic music is actually a thing. Or at least it should be. ***Jessie Schiewe***

com/jam.aspx; Steep Ravine, second Monday of every month, 9 p.m., free.

Fiddler's Green: 1333 Columbus, San Francisco, 441-9758. Terry Savastano, 9:30 p.m., free/donation, www.terrysavastano.com.

Hotel Utah: 500 Fourth St., San Francisco, 546-6300. Open Mic with Brendan Getzell, 8 p.m., free.

Osteria: 3277 Sacramento, San Francisco, 771-5030. "Acoustic Bistro," 7 p.m., free, www.kcturnerpresents.com.

The Saloon: 1232 Grant, San Francisco, 989-7666. Peter Lindman, 4 p.m.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 400-0555. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 397-5397. Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 931-3600. Le Jazz Hot, 7 p.m., free.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 440-7414. City Jazz Instrumental Jam Session, 8 p.m.

INTERNATIONAL

Neck of the Woods: 406 Clement, San Francisco, 387-6343. SalsaCrazy Dance Night, w/ lessons by Evan Margolin, 7 p.m., $60/four weeks, www.dancesf.com.

REGGAE

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 800-8782. Josh Heinrichs, 9 p.m., $8-$12.

Skylark Bar: 3089 16th St., San Francisco, 621-9294. "Skylarking," w/ I&I Vibration, 10 p.m., free, facebook.com/ivibesound.

BLUES

Balancoire: 2565 Mission, San Francisco, 920-0577. "Bad to the Bone," blues night with Tom Mounsey & guests, Mondays, 7-10 p.m., free.

Elite Cafe: 2049 Fillmore, San Francisco, 673-5483. "Fried Chicken & Blues," 6 p.m.

The Saloon: 1232 Grant, San Francisco, 989-7666. The Bachelors, 9:30 p.m.

HIP-HOP

The New Parish: 579 18th St., Oakland, 510-444-7474. Devin the Dude, w/ Potluck., 9 p.m., $16 advance; Devin the Dude, w/ Potluck., 9 p.m., $16-$20.

TUESDAY 12/15

ROCK

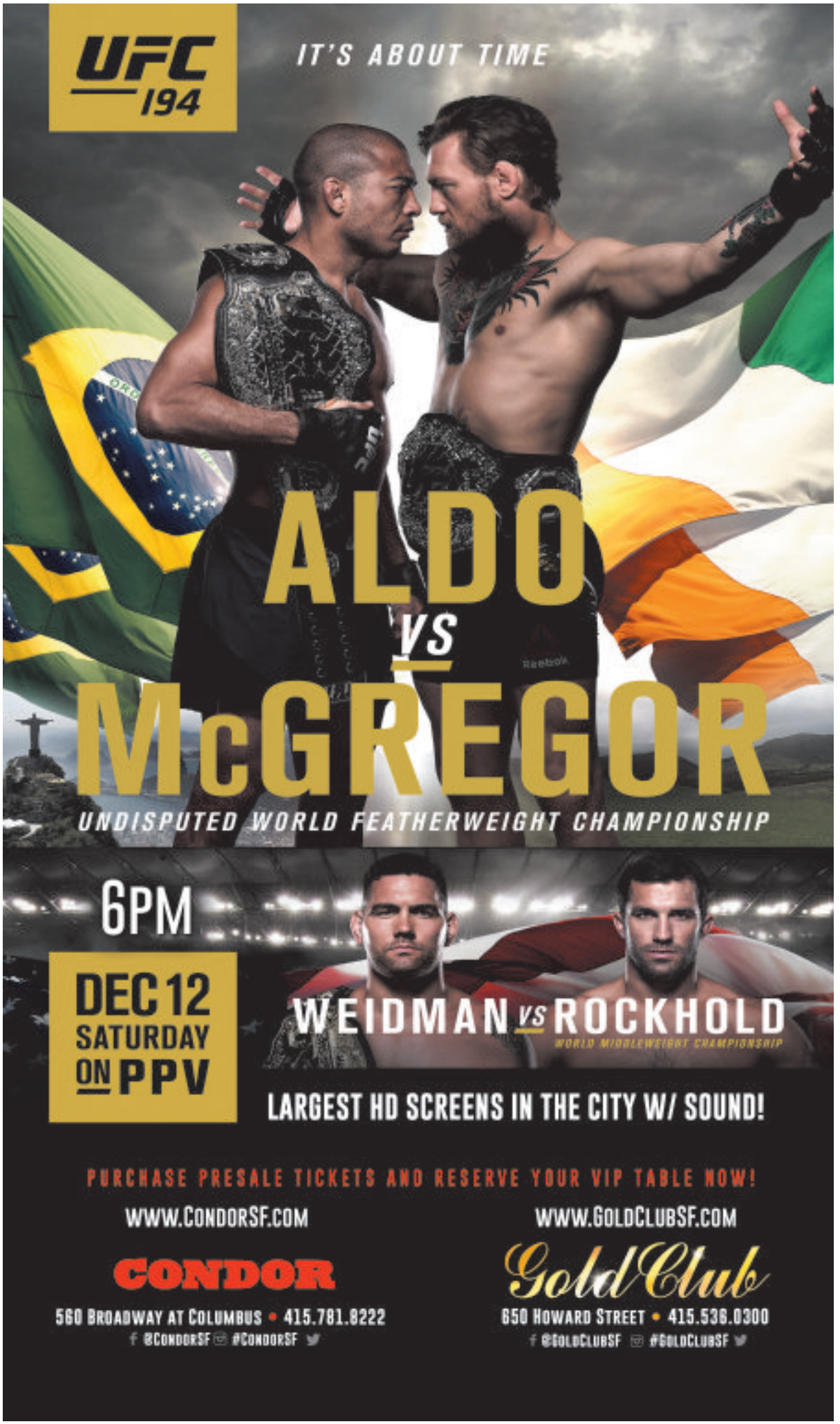
Bottom of the Hill: 1233 17th St., San Francisco, 621-4455. Bong Kitty, w/ Rare Parts, and It's All My Own Goddam Bullshit!, 9 p.m., $8.

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 800-8782. Cosette, w/ Appulse, Moon Cadillac, 9 p.m., $6-$10.

Elbo Room: 647 Valencia, San Francisco, 552-7788. Runes and Men Tour: Death In June, Featuring Miro Snejd-Herr Lounge Corps, Joy Of Life, Spiritual Front., 8 p.m., $30 advance, $35.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco, 441-2922. "High Fantasy," w/ DJ Myles Cooper, drag performances, more, 10 p.m., $5, facebook.com/highfantasy.



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Beaux: 2344 Market, San Francisco, 863-4027. "Cock Shot," 9 p.m., free.

DNA Lounge: 375 11th St., San Francisco, 626-1409. "Sequence," 18+ dance party, 9 p.m., $7-$10, sequence-sf.com.

Infusion Lounge: 124 Ellis, San Francisco, 421-8700. "Startup Tuesdays," 10 p.m., free with RSVP.

Monarch: 101 Sixth St., San Francisco, 284-9774. "Soundpieces," 10 p.m., facebook.com/soundpieces.

Q Bar: 456 Castro, San Francisco, 864-2877. "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., free before 10 p.m., facebook.com/switch.sf.

Swig: 571 Geary, San Francisco, 931-7292. "BoomSwing Tuesdays," w/ DJ Tyler Ryan, 9 p.m., free, mixcloud.com/DJTR.

Underground SF: 424 Haight, San Francisco, 864-7386. "Shelter," 10 p.m., free, www.facebook.com/shelter.sf.

ACOUSTIC

Madrone Art Bar: 500 Divisadero, San Francisco, 241-0202. The Crow Eaters, 7 p.m., free.

Plough & Stars: 116 Clement, San Francisco, 751-1122. Seisiún, 9 p.m.

The Rite Spot Cafe: 2099 Folsom, San Francisco, 552-6066. Drizzoletto, third Tuesday of every month, 8:30 p.m., free.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 400-0555. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Club Deluxe: 1511 Haight, San Francisco, 552-6949. Smith Dobson, 10 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 397-5397. Clifford Lamb, Mel Butts, and Friends, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 931-3600. Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m.

Revolution Cafe: 3248 22nd St., San Francisco, 642-0474. West Side Jazz Club, 4:30 p.m.

Verdi Club: 2424 Mariposa, San Francisco, 861-5048. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., $12-$15, tuesdaynightjump.com.

Wine Kitchen: 507 Divisadero St., San Francisco, 525-3485. Hot Club Pacific, 7:30 p.m.

INTERNATIONAL

Balancoire: 2565 Mission, San Francisco, 920-0577. "Noche Tropical," Tuesdays, 7-10 p.m., free.

Elbo Room: 647 Valencia, San Francisco, 552-7788. "Porreta!," all night forró party with DJs Carioca & Lucio K, third Tuesday of every month, 9 p.m., $7, facebook.com/forroinsf.

F8: 1192 Folsom, San Francisco, 857-1192. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9 p.m., $5 (free before 9:30 p.m.), undergroundnomads.com.

Fort One Bar & Lounge: 2801 Leavenworth, San Francisco, 671-8081. "Echale Mas Salsa," 8 p.m., free ($10 with salsa lessons), playasf.com.

Pop's Bar: 2800 24th St., San Francisco, 872-5160. "Tropicana Tuesdays," w/ rotating DJs The Whooligan, El Kool Kyle, Mr. Lucky, J-Boogie, Ras Rican, and Stepwise, 9 p.m., facebook.com/TropicanaNight.

REGGAE

Milk Bar: 1840 Haight, San Francisco, 387-6455. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m., $5, jahwarriorshelter.net.

BLUES

The Saloon: 1232 Grant, San Francisco, 989-7666. G.G. Amos Duo, 4 p.m.; Lisa Kindred, third Tuesday of every month, 9:30 p.m.

SOUL

Make-Out Room: 3225 22nd St., San Francisco, 647-2888. "Slow Jams," w/ DJ Primo & friends, 9:30 p.m., free, 647-2888.

WEDNESDAY 12/16

ROCK

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 800-8782. Perhapsy, w/ Madeline Kenney, Oblio., 9 p.m., $7-$10.

DANCE

Beaux: 2344 Market, San Francisco, 863-4027. "Pussy Party," w/ Sasha, Ms. Jackson, and guests, 9 p.m., free, facebook.com/pssypartysf.

Cat Club: 1190 Folsom, San Francisco, 703-8964. "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30 p.m., $7-$10, facebook.com/bondageagogoSF.

City Nights: 715 Harrison, San Francisco, 339-8686. "EPR," 18+ dance party, 9 p.m., $10-$20, eprlife.com.

F8: 1192 Folsom, San Francisco, 857-1192. "Housepitality," 9 p.m., $5-$10, www.housepitalitysf.com.

Infusion Lounge: 124 Ellis, San Francisco, 421-8700. "Spotlight Wednesdays," 10 p.m., $10.

Lookout: 3600 16th St., San Francisco, 703-9751. "What?," 7 p.m., free.

Make-Out Room: 3225 22nd St., San Francisco, 647-2888. "Burn Down the Disco," w/ DJs 2shy-shy & Melt w/U, third Wednesday of every month, 9 p.m., free.

Raven: 1151 Folsom, San Francisco, 431-1151. "Wayback Wednesday," w/ DJ Mark Andrus, 8 p.m., free.

Wish: 1539 Folsom, San Francisco, 278-9474. "EQ Wednesdays," 10 p.m., free.

HIP-HOP

John Colins: 138 Minna, San Francisco, 512-7493. "Mixtape Wednesdays," 10 p.m., $5.

ACOUSTIC

The Saloon: 1232 Grant, San Francisco, 989-7666. Zach Brough & Friends, 4 p.m.

JAZZ

Amnesia: 853 Valencia, San Francisco, 970-0012. Gaucho, Eric Garland's Jazz Session,

Low-Fi R&B, Slow Jams

KELELA

with Lafawndah, 8 p.m. Monday, Dec. 14 at The Independent. $20; www.theindependentsf.com.

As far as I'm concerned, Oct. 1 should be declared a holiday. Why? Because that's the day that R&B crooner Kelela released her first mixtape, *Cut 4 Me*, in 2013. And boy, what a gift that was. The 22-track album is a menagerie of shadowy slow jams, low-fi distortions, and vaguely '90s-esque slaps, replete with the D.C. native's whispery, high-pitched vocals and introspective, lovelorn lyrics. Seriously, if you haven't heard her music, go listen to "Send Me Out," "Do It Again," or "Bank Head," to name a few of the best tracks on that album. Or check out her recent stuff, like "Rewind" or "A Message," from this year's EP *Hallucinogen*. Really, you can't go wrong with a Kelela track because, yes, she's that good. So, what are you waiting for? Put down this paper and go grab your headphones. ***Jessie Schiewe***

The Amnesiacs, 7 p.m., free.

Balancoire: 2565 Mission, San Francisco, 920-0577. "Cat's Corner," 9 p.m., $10.

Burritt Room: 417 Stockton, San Francisco, 400-0555. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Club Deluxe: 1511 Haight, San Francisco, 552-6949. Patrick Wolff, 10 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 397-5397. Charles Unger Experience, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 931-3600. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco, 285-3369. Savanna Jazz Jam with Eric Tillman, 7 p.m., $5.

Top of the Mark: One Nob Hill, 999 California, San Francisco, 616-6916. Ricardo Scales, Wednesdays, 6:30-11:30 p.m., $5.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 826-9287. "Baobab!," timba dance party with DJ WaltDigz, 10 p.m., $5.

The Cafe: 2369 Market, San Francisco, 621-4434. "Latin Lounge," Wednesdays, 5-10 p.m.

Elbo Room: 647 Valencia, San Francisco, 552-7788. Bongo Love, 9 p.m., $7.

Fort One Bar & Lounge: 2801 Leavenworth, San Francisco, 671-8081. "Bachatalicious," 7 p.m., $5-$10, playasf.com.

BLUES

The Royal Cuckoo: 3202 Mission, San Francisco, 550-8667. Big Bones & Chris Siebert, Every other Wednesday, 7:30 p.m., free.

SOUL

Boom Boom Room: 1601 Fillmore, San Francisco, 673-8000. "Soul Train Revival," w/ Ziek McCarter & The Funky Goods, third Wednesday of every month, 9:30 p.m., $5.

Bottom of the Hill: 1233 17th St., San Francisco, 621-4455. Talk Of Shamans, w/ Paisano, and Epiqe., 8:30 p.m., $8 advance, $10.

Edinburgh Castle: 950 Geary, San Francisco, 885-4074. "The 45 Slew," w/ resident DJs Micah Aza & Al Lover, first and third Wednesday of every month, 10 p.m., free.

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SAVAGE LOVE HARD WORK

By Dan Savage

I'm a 24-year-old gay male with few resources and no "marketable" skills. I have made a lot of bad choices and now I struggle to make ends meet in a crappy dead-end job, living paycheck to paycheck in an expensive East Coast city. Recently, someone on Grindr offered me $3,000 to have sex with him. He is homely and nearly three times my age, but he seems kind and respectful. I could really use that money. I have no moral opposition to prostitution, but the few friends I've spoken to were horrified. Part of me agrees and thinks this is a really bad idea and I'll regret it. But there's another part of me that figures, hey, it's just sex — and I've done more humiliating things for a lot less money. It makes me sad to think the only way I can make money is prostituting myself, because my looks aren't going to last forever. And let's face it: Prostitution is an ugly and messy business, and it wouldn't impress a potential future employer.

Stressed Over Taking Elderly Man's Payment To Eat Dick

I shared your letter with Dr. Eric Sprankle, an assistant professor of psychology at Minnesota State University and a licensed clinical psychologist. "This young man is distressed that he may have to resort to 'prostituting himself,' which suggests he, like most people, views sex work as the selling of one's body or the selling of oneself," said Dr. Sprankle, who tweets about sexual health, the rights of sex workers, and secularism @DrSprankle.

But you wouldn't be selling yourself or your body, SOTEMPTED, you would be selling access to your body — temporary access — and whatever particular kind of sex you consented to have with this man in exchange for his money.

"Sex work is the sale of a service," said Dr. Sprankle. "The service may involve specific body parts that aren't typically involved in most industries, but it is unequivocally a service labor industry. Just as massage therapists aren't selling their hands or themselves when working out the kinks of some wealthy older client, sex workers are merely selling physical and emotional labor."

Massage therapists who haaaaate seeing their occupation referenced in conversations about sex work — all those hardworking, never-jerking massage therapists — might wanna check their privilege, as all the cool kids on campus are saying these days.

"Massage therapists have the privilege of not worrying about being shamed and shunned by friends," said Dr. Sprankle, "and not worrying about being arrested for violating archaic laws." You will have to worry about shame, stigma, and arrest if you decide to go ahead with this, SOTEMPTED.

"He will have to be selective about whom he shares his work experiences with and may have to keep it a lifelong secret from family and coworkers," said Dr. Sprankle. "This could feel isolating and inauthentic. And while I am not aware of any empirical evidence to suggest men who enter sex work in this manner later regret their decision, this young man's friends have already given him a glimpse of the unfortunate double standard social stigma of pursuing this work."

Because I'm a full-service sex-advice professional, SOTEMPTED, I also shared your letter with a couple of guys who've actually done sex work — one a bona fide sex worker, the other a sexual adventurer.

"I was struck by the words SOTEMPTED used to describe sex work: ugly, messy, humiliating," said Mike Crawford, a sex worker, sex-workers-rights activist, and self-identified "cashsexual" who tweets @BringMeTheAx. "For many of us, it's actually nothing like that. When you strip away the moralizing and misinformation, sex work is simply a job that provides a valuable service to your clients. Humiliation or mess can be involved — if that's what gets them off — but there is absolutely nothing inherently ugly or degrading about the work itself."

What about regrets?

"It's true that he could wind up regretting doing the paid-sex thing," said Crawford. "Then again, there's a chance of regret in almost any hookup. Lots of people who didn't get paid for sex wind up having post-fuck regrets. I'd also encourage him to consider the possibility that he might look back and regret not taking the plunge. I've met plenty of sex workers over the years who wish they had started sooner."

"I don't regret it," said Philip (not his real name), a reader who sent me a question about wanting to experience getting paid for sex and later took the plunge. "I felt like I was in the power position. And in the moment, it wasn't distressing. Just be sure to negotiate everything in advance — what's on the table and what's not — and be very clear about expectations and limits."

Philip, who is bisexual, wound up being paid for sex by two guys. Both were older, both were more nervous than he was, and neither were lookers.

"But you don't really look," said Philip. "You close your eyes, you detach yourself from yourself — it is like meta-sex, like watching yourself having sex."

You may find detaching from yourself in that way to be emotionally unpleasant or even exhausting, SOTEMPTED, but not everyone does. If your first experience goes well and you decide to see this particular guy again or start doing sex work regularly, pay close attention to your emotions and your health. If you don't enjoy the actual work of sex work, or if you find it emotionally unpleasant or exhausting, stop doing sex work.

It has to be said that there are plenty of people out there who regret doing sex work — their stories aren't hard to find, as activists who want sex work to remain illegal are constantly promoting them. But feelings of regret aren't unique to sex work, and people who do regret doing sex work often cite the consequences of its illegality (police harassment, criminal record) as chief among their regrets.

One last piece of advice from Mike Crawford: "There is a pretty glaring red flag here: $3,000 is a really, really steep price for a single date. I'm not implying that SOTEMPTED isn't worth it, but the old 'if it sounds too good to be true' adage definitely applies in sex work. Should he decide to do this, he needs to screen carefully before agreeing to meet in person. The safety resources on the Sex Workers Outreach Project website (swopusa.org) are a great place for him to learn how to do just that."

I'm a straight twentysomething woman. I recently gave my partner a blowjob. He was enjoying it, obviously, and then he said, "I'm feeling brave. I want you to finger me." I have never fingered a man before, and he has never suggested that he might be into that, so I was caught off guard. I responded, "But we don't have lube!" He didn't say anything, and I finished him off without fingering him. He hasn't brought it up since. He is a manly man and conservative. I want him to be able to experience that if it's something he wants to experience, but I don't know what to say!

2 Prod Or Not 2 Prod

You don't have to say anything. Just buy a little bottle of lube — not a full-size bottle (most of those look like giant cocks, and we don't want to scare this manly man to death) — and set it on the nightstand. When he notices it, 2PON2P, smile and say, "That's for the next time you're feeling brave."

E-mail Dan Savage: mail@savagelove.net
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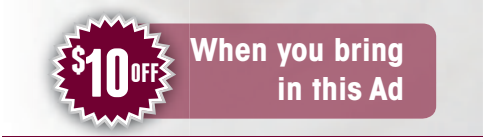

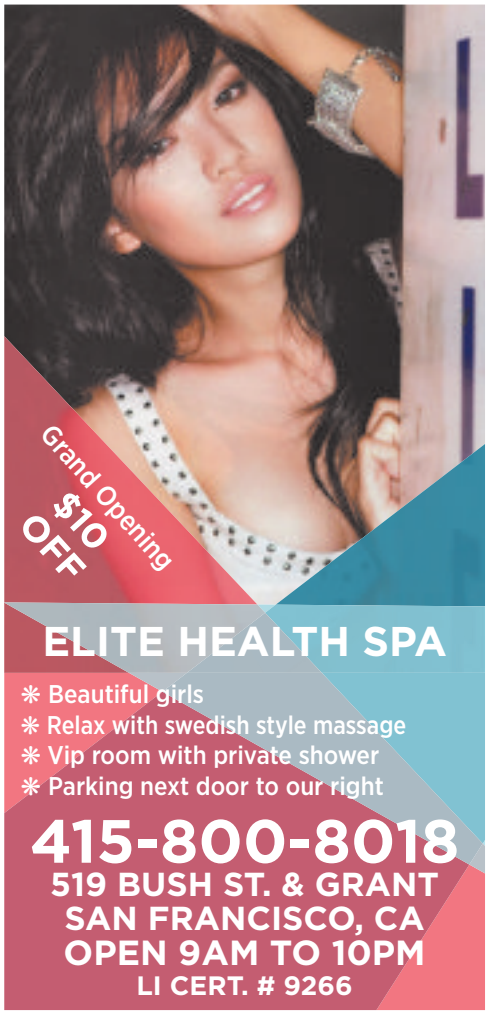

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FICTICIOUS BUSINESS NAME

Fictitious Business Name(s): **Physical Therapy of San Francisco**, 2410 18th Avenue, San Francisco, CA 94116, County of San Francisco
Registered Owner(s):
Marc Joseph Rabideau, P.T., 4100 Fulton St. (12), San Francisco, CA 94121
The business is conducted by: an individual
The registrant commenced to transact business under the fictitious business name or names listed above on 12/04/2015.
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Marc J. Rabideau
This statement was filed with the San Francisco County Clerk on December 4, 2015.
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
12/10, 12/17, 12/24, 12/31/15
CNS-2823201#
SAN FRANCISCO WEEKLY

Fictitious Business Name(s): **Walter J. Transportation & Logistics**, 50 Grafton Ave., San Francisco, CA 94112, County of San Francisco
Registered Owner(s):
Walter Malcolm Whitfield Stokes, 50 Grafton Ave., San Francisco, CA 94112
The business is conducted by: an individual
The registrant commenced to transact business under the fictitious business name or names listed above on 11/20/15.
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Walter M. Whitfield Stokes
This statement was filed with the San Francisco County Clerk on November 23, 2015.
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
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